

LOG OF THE S. S. ALBERTON -- MONDAY, JUNE 16, 1952

Speaker: Wilbur Schramm, Dean of Division of Communications, University of Illinois

LOG: D. P. Whitley

### MASS COMMUNICATIONS

Educational broadcasters must answer the following questions before making plans for educational broadcasting in the year 1952:

- Where do we find ourselves
- (1) in the world situation
  - (2) in the history of communications
  - (3) in the development of the life of communities
  - (4) in the history of education
  - (5) in the use of this teaching art

Agitation is defined as the giving of a few ideas to a few people; propaganda is the giving of a few ideas to many people. Communists have succeeded in giving a few controlled ideas to many people in the iron curtain countries; they have gathered up the radios, and in this way ideas from free peoples are kept out. We give as many people as possible as many ideas as possible in order that they may become the kind of citizens we would have them become.

The history of communications has been a history of portability -- over boundaries and distances to as many people as possible. In the early days, the best way was by word of mouth. In 1450 abrupt changes came about by the invention of the printing press; books and newspapers were portable; reflected in the schools by the importance of books. In 1850 pictures; in 1890 sound, sight, moving pictures; in 1920 radio, in 1922 sound on film, and in the 1930's, with television, the pendulum swings back to communications by word of mouth. Television may prove the most important of all.

Thus, in 500 years we have gone through increasingly rapid changes in communications. Radio was felt more quickly than printing; television was the most rapidly adapted. 100 years ago those who were educated used mass communications; this is true today in reading, but in listening on radio and in television, all classes make use of the means of communication, and in seeing motion pictures. There is more leisure. This is a challenge and an obligation to educators.

100 years ago communities were small, or rural. One would have seen almost every process of furnishing the goods of life and would have talked to artisans of all kinds. Today these experiences must be shared by means of television. Through mass communications the people must know the problems of government and the resources of the state. Mass communications will take over, whether authoritarian or democratic form of government.

Where does broadcasting stand in the development of education? In the last 100 years education has gone through movements from private schools to public schools, from restricted groups to almost every one. Education does not end with school, but continues in adult life. This has happened in fairly recent times, and educators should be thankful for this responsibility. The tendency during the last 100 years has been from text-centered schools to pupil-centered. When the chief means of communication was printed books, and for privileged group, and the



purpose to "pass on" the culture, the text-centered ideas was perhaps justifiable. Now with different media--film, sight, sound, and with schools for all, including adult, teaching cannot be done by one teacher and in a room without equipment.

How do people listen? The picture is pretty sad. There is a low level of attention--listening when you feel like it. A few listening cues wake up the attention and we listen attentively for a while. If you can have two media so that the second is related to the first, there is an upturn in learning. We have quit trying to prove that we can learn more by one medium than by another.

Educational broadcasters are faced with this challenge:

1. How well can you use these media
2. How combine the available media
3. What procedures will work best with the group -- home or school
4. What can be done in designing broadcasts to encourage participation on the part of the audience

The Armed Services experimented with TV in 12 reserve centers, using TV, filmed TV, and face-to-face lectures. The reservists said they were more interested in TV, filmed TV next, and face-to-face least of all. Centralization enabled the use of the best teachers, also close-ups (as in medical operations), plus skillful techniques.

At the moment when our obligation is the greatest, we find ourselves with the greatest number of tools -- that is where we find ourselves.



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LOG OF THE S. S. ALLERTON - MONDAY, June 16, 1952

O.D.: Marguerite Fleming, Station KSLH, St. Louis, Mo.

LOG : D. P. Whitlay, Station WHPS, High Point, N.C.

At the afternoon session it was agreed that we should arrive at a definition of educational broadcasting and the place of broadcasting in education.

Dr. Gordon Hullfish defined educational broadcasting as a teaching act, carried on in an educational institution, and addressed to students. It is not completed as an educative act until there is a response from the listening group. Dr. Hullfish also stated that there is no definition except by description and function, and that whether in New York or in the case of a 10-watter, each will operate in his own philosophy, but all will come under the generally accepted educational philosophy.

In the discussion period which followed, the members of the seminar briefly described operations in their own school systems.

(The following are the notes of Mrs. Elaine Tucker)

Q. Define broadcasting and discuss the place of broadcasting in the administrative picture.

A. Broadcasting is separate from curriculum development--  
Broadcasting includes sight as well as sound.

Macandrew

At the beginning broadcasting and audio-visual were synonymous, but are separate now -- Broadcasting must have something that is creative. It must not be just a distributing agency for films or transcriptions.

Gaines

The creativeness comes into the picture when we learn to make use of the program (whether film or transcription) in the classroom.

Klock

Q. When TV comes in, should it be given to Audio-visual -- to present radio -- or set up a new TV department?

A. Educational Broadcasting is an educative act which is carried into a microphone and/or camera (not before a mike or camera). It is not completed as a communicative act until there is a response from the listening group.

Q. Can we justify educational broadcasting (and TV) in the terms of cost?

A. The cost is just like the cost of counselling etc.-- it is an educational tool.

Mair

For five years (in New York) the justification was the training for the children who listen.

Macandrew



LOG Afternoon session continued June 16, 1952

Q. Let's talk about administrative set-up.  
Green

A. Lack of interest in radio, due to feeling that it is only useful to one department. This has come about because of the interest or enthusiasm of one person. But it must be a device that sells himself as a medium. Therefore it is used by audio-visual departments. There is a present movement to insist that all of these tools be handled by a librarian. So--since radio is an aid in the classroom (a tool also a stimulus) we should be first concerned that it is used and how it is used. It is not important which department is responsible. The important thing is how it helps the boys and girls in the classroom. You can work on it through the departments of curriculum and audio-visual which are already set up. Utilization is more important than organization.

Schropp.

Q. What about the problem of the educational station's training function, that is, to give vocational training to people who want jobs in radio (getting license and learning how to announce)?

Kimball

A. Summary--after discussion it was concluded that the situation in Tacoma, Washington was not in step with practices in other educational stations, namely, too much emphasis on training in station operation techniques as needed by certain local commercial stations.

Q. What training are you giving to help broaden and/or deepen the sights of those who will go into radio jobs?

Klock

A. We want to know what happens to a program when it goes into a classroom.  
Boyter

We hope the people who go into radio will be the people who have developed the right perspective.

Q. How is it done in your stations?

A. In Chicago--there are three consultants

- a. on Kindergarten level
- b. on music
- c. on upper elementary level.

All of them double as script writers. They also give demonstrations of the techniques of listening -- to schools, and to PTA groups.

They help to sell the idea of radio to the area supervisors.

Jennings

In New York--the Bureau of Curriculum is helpful in the field of research. Area assistants are the eyes and ears.



In Portland--the purpose is to

1. To train student operator
2. In-school listening and utilization
3. Tie in with community groups

Under the Instructional Dept.....

Curriculum library

Music library

Visual-aids (audio-visual)

Radio

all are tied together.

But general supervisors are held responsible for the utilization of all curricular aids, while there is a radio co-ordinator or organizer in each school.

Green

In Canada--Education is a provincial responsibility, i.e., of the provinces.

A National Advisory Council of Educational Broadcasting. They advise

CBC on programs and also plan programs individually for the provinces

Four western provinces have members who meet to plan programs for the provinces. There are three kinds of programs:

National programs

Regional programs

Provincial programs

No city set-up of radio broadcasting is provided.

There is no use of teacher or student script writers.

Scripts are written and produced by professionals.

CBC gives free studio and free production aid.

The talent and writers are paid.

We are on the air--30 minutes daily.

Programs are available at every age level.

There are courses in every teachers' college to demonstrate utilization techniques.

There are provincial inspectors--who conduct one radio workshop a year.

D.P. Whitley

Elaine Tucker

Log keepers



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LOG OF THE S.S. ALLERTON -- TUESDAY, June 17, 1952

It was decided to have everyone list major individual station problems.

Jim Macandrew

1. Promotion
2. Poor station facilities
3. Personnel

Patricia Green

1. Insufficient staff

Haskell Boyter

1. Promotion
2. Program coordination among constituent school groups

Keith Tyler

1. How do we get school telecasts started?

George Jennings

1. Promotion
2. Getting television on way
3. Getting administration to understand place of radio and TV in school system

Kay Lardie

1. Status of station managers
2. Training for replacement

Ed Barrett

1. Evaluation to justify operation

Elaine Tucker

1. Personnel
2. Effectiveness
3. Station facilities

Juanita Rucker

1. Organization of staff
2. Status of station manager

Clifton Schropp

1. Utilization in classroom
2. Gearing time of broadcasts to secondary levels

Dorothy Klock

1. In-school programs for television



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LOG Continued, June 17, 1952

Jay Stillinger

1. Doing radio and TV with same personnel total
2. Satisfactory technical reception in secondary schools

John Maier

1. Studio facilities
2. Circulation of programs
3. Playback facilities

Harry Lamb

1. Where do we get funds for TV operation?

McCabe Day

1. Getting adequate programs for small school system
2. Pupil participation

Worthington Gregory

1. Money (basic problem to all operations)
2. Inter-station cooperation

Merle Kimball

1. Using other programs with the limited vocational objective

Ola Hiller

1. Philosophy and leadership for better programs

Gertrude McCance

1. Making better use of exchange programs (Canada and U.S.)

Marguerite Fleming

1. Copyrights
2. Exchange of television scripts
3. Getting personnel for television

Alvin Gaines

1. Reminded station managers to keep sending in school programs for possible use on NAEB network

Using the major stations' problems as a basis for an outline, the following major problems were organized for committee reports.

I. ADMINISTRATION

A. Staff

- B. Status of manager
- C. Use of students
- D. Coordination of constituent groups
- E. Internships
- F. Budget
  1. Foundation support
- G. Teacher relationship
- H. Cooperative financing
- I. Promotion



LOG Continued, June 17, 1952

II. FACILITIES

- A. Reception
  - 1. Highschool central sound systems
- B. Plant expansion
- C. Equipment
- D. Servicing equipment

III. PROGRAMMING

- A. Time schedules (secondary schools)
- B. Sources
- C. Better programs
  - 1. Leadership
  - 2. Philosophy
  - 3. Standards
- D. Exchange with other stations
- E. Copyrights (union clearance, too)
- F. Public service
- G. Curriculum relationship

IV. PRODUCTION

- A. Writing
- B. Talent
- C. Standards
- D. Formats

V. UTILIZATION

- A. Evaluation
- B. In-service training
- C. Aids sent to schools
  - 1. Manuals, guide sheets, etc.
- D. School library

VI. TELEVISION

- A. Organization
  - 1. How we get started
- B. In-school use
- C. Personnel
- D. Public relations programs
- E. Foundation support

Afternoon Session -- Tuesday, June 17

It was agreed that we should have a statement of philosophy about radio education.

- 1. Where are we now?
- 2. Where do we go from here?



LOG Continued, June 17, 1952

It was suggested that we may wish to make a general statement about the need for staff rather than spelling out details.

1. Staff plans work satisfactorily under many different set-ups.

Keith Tyler insists that radio and television educators must be a part of the division of instruction.

1. Must have access to superintendent.

Evening Session -- Tuesday, June 17

John D. Whitley - Science Consultant - St. Louis

1. Described early experience in science broadcasting in St. Louis.
  - a. Lessons tried out in various schools before series went on air.
2. Elementary science committee helps plan programs.
3. Tried to do two things:
  - a. Familiarize teachers with new science books.
  - b. Use lessons as stimulant for teacher.
4. First lessons were pupil participation type.
5. First program called Science for You.
  - a. Programs in experimental science.
  - b. Each program based on some theme found in course of study.
6. Four other science series developed in St. Louis.

Dr. B. Y. Glassberg - St. Louis

1. Dr. Glassberg posed this question: How can we develop appreciation and critical thinking regarding the problems of personal and social adjustment?
2. Series of programs called Know Yourself developed for grade 8.
  - a. Designed to help boys and girls understand their own emotional reactions and the role they play in living.
  - b. Tries to stimulate classroom discussion of personal problems and frustrations.
3. Know Yourself will be offered on in-school network next year.

Samples of Know Yourself and Science for You were auditioned by group before adjournment.

J. J. Stillinger  
Log keeper



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LOG OF THE S. S. ALLERTON - WEDNESDAY, JUNE 18, 1952

Morning Session

Speakers: B. Y. Glassberg, Station KSLH, Board of Education, St. Louis, Mo.  
John D. Whitney, Station KSLH, Board of Education, St. Louis, Mo.

O.D.: M. McCabe Day, Station WVSH, School City of Huntington, Huntington, Ind.

Log: John V. Maier, Station WWHI, Wilson Junior high School, Muncie, Ind.

Since Dr. Glassberg and Dr. Whitney talked to the group Tuesday night, the meeting opened with a description of tapes and scripts brought by the members of the group.

Discussion of forms used by the different stations.

A committee consisting of Lardie, Barrett, and Boyter was appointed to report on the script exchange.

Sixteen members decided to spend Wednesday afternoon at the University of Illinois at Urbana.

The committee on philosophy should include "justification" in its report.

Fleming, Jennings, and Lardie discussed the areas of radio and TV in answer to the question of TV taking over.

A short discussion was held on what can be done best on radio and what could be done best on TV.

Outline III Programming was introduced in order to make use of Doctors Glassberg and Whitney.

Enumeration of specialist to help in the radio programs was encouraged.

To Dr. Whitney: How can you get a supervisor to accept radio programs?

There was no one correct answer.

Cleveland supervisors have more work for the radio writers to do than they have time to get done.

Macadnew: Can school broadcasting make a contribution in science on the high school level? In what way?

Whitney: By enrichment.

Science teachers feel that they cannot spare the time from the class for radio science.

Traffic flow--radio department to supervisors to teachers.

Workshop for teachers in utilization of radio should be conducted in each subject area.



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Log Wednesday, June 18, 1952 (Cont)

High school radio programs are difficult because of:

- a. Time schedule
  - b. Reluctance of teachers to use radio.
- Can be made more workable by directive from main office.

There must be something wrong with high school science if we must go to "Adventures in Research" and Excursions in Science" for programs.

Education for Family Living has been integrated in the school curriculum by radio by Dr. Glassberg.

Radio is not a subject matter tool but cuts across all subject matter to enrich life.

Tape recordings from the radio station library can bring the program to classrooms at time of class meetings.

Radio program-- from 10 watt station for a small area to a large station for the entire school system.

What has radio done for exceptional groups? Mental groups? Other special groups?

Discussion:

What is broadcasting?

Production and distribution.

10 watt situation vs large school broadcasting situation

We must not overlook the fact that broadcasting is for

- a. In-school
- b. adult listening

"Know Yourself" (KSLH) is for in-school listening.

It is good also for adults.

What can be done for adults in family living?

Do not give guidance to individuals. Must work out the situation.

1. Accept the individual as a person. Individual.
2. Personal relationship.
3. What is individual's reaction to failure or problems.

Dr. Glassberg's job is to help the individual to understand his situation and his actions.

Members of group talked about their local programs relative to mental health and mental health programs.



LOG OF THE S. S. ALLENTON - WEDNESDAY, JUNE 18, 1952

Evening Session

Film "Grandma Moses".

Discussion followed.

Promotion: (a) In-school contacts  
(b) Community contacts

Does the radio program depend upon friends for promotion?

Promotion directed in the areas of:

- (1) School audiences
- (2) Community

Radio department must keep the administration informed.

Facilities

Floor plans--layout for new stations should be provided by NAEB or (someone)

Dual set of facilities. Control room for each studio so that complete practice may be carried on while another program is on air.

Engineer should be consulted on station layout and purchase of equipment.

Buy standard professional equipment.

Purchase order should give the name of the equipment desired or approved equal.

Approach for new station.

- Work out program
- Training
- Broadcast

Outline everything as it ought to be in the total layout.

Breakdown to suit building fund. Visit to educational station for ideas.

NAEB should have a page in the newsletter for engineers.

Stations should help set standards for equipment for the school system.

TV sets should include FM reception.

John V. Maier  
Log keeper



LOG OF THE S. S. ALLERTON - THURSDAY, JUNE 19, 1952

Speaker: Ben Bloom, Examiner's Staff, University of Chicago  
O. D.: Harry Lamb  
Log: Patricia Lamb

Bloom: Evaluation of classroom broadcasting should be done by a specialist whose purpose it is to gather evidence as to how effective one's broadcasting operations are.

Bloom: There is evidence to show that there is great use made of the medium of broadcasting. I feel that it is the most powerfully potential medium that man has ever had. It has made a great and significant contribution to the educational world. One should look at it as one looks at the printed page. This involves the necessity of getting back from it and looking at it. The radio broadcaster has the power to reach a great number of individual learners. It has at its command many more resources than do ordinary teachers. The forces of these media (radio and television) are vivid and powerful.

Bloom: At Chicago we have been working on thought processes. In our research we did an experiment using transcriptions of the Peoria Riot. Conversations with people, etc. We learned that instead of the usual 60% of our thoughts being devoted to what was going on at the time in this case 98% of the thought processes were tuned to what was going on overtly. This illustrated to me the power of the tool, and its dangers.

Bloom: It is important to note that the utilization of a medium such as this cannot be equated always as to effect.

Illustration of film on venereal disease. The opposite effects were evidenced. The effect of such media can also be neutralized.

Now, we have discovered that the effect of education is greatest when it is:

organized  
 integrated  
 sequential

This holds importance  
 for broadcasters.

Bloom: Another important point is: Mere participation in a discussion may not be educative. It is essential that we help the individual grasp and understand an experience. Unrelated anecdotes must be synthesized into understanding.

Bloom: What Does Education Do?

I. Change

1. It changes people, it alters them somehow.
2. It does not just provide good experiences.
3. It does not just provide a good, safe, "custodial" function.



II. Kind of Change

The change which occurs in people must have direction:

1. aims
2. purposes
3. explicitness

III. How to Evaluate

A school, unit or educational technique is evaluated as to what changes have taken place in children, in the individual learner.

IV. Evaluation - What Is It?

Evaluation provides evidence on the change in terms of the objective.

V. Sampling - An Important Technique

We now know through research that we can sample what we do. We do not need to measure each person's changes, nor need it be over a long period of time. We can sample great millions of people by studying 50 or 100 cases and then generalizing from the sample.

Evaluation thus may provide for us:

1. Evidences of the effectiveness of techniques of educational units.
2. Evidences that we have done what we set out to do.
3. Evidences of the changes which have taken place as a result.
4. Evidences that one method may have proved better than others due to timing, sequence, isolation, or integration.

Bloom:

I feel that your great concern with budgets, administrative procedures, etc., has not left you with any primary concern for evaluation.

At the University of Chicago, one-fifth of our budget is spent in collecting evidence of changes in students. We feel there is a very sensitive relationship between measurement and curriculum. If we can "feed back" to teachers what works, etc., with students, then teachers can teach better. This also insures an ever changing curriculum, for teachers begin to encompass a great and wider change of objectives.

When one changes methods, values, objectives and ways of evaluation, one provides a dynamic and constantly changing educational system.

Bloom:

Evaluation serves to provide information on the basic needs of the group. It gives the present status of the group and delineates what their needs are. In our studies at Chicago we have found a certain rigid pattern of personality types - stereotypy - across the country. The following patterns in people throughout the nation have been revealed:

1. A tendency to think alike.
2. A tremendous fear of the world and a desire to narrow its limits.
3. A hostility to new ideas and persons which may be threatening.
4. A desire to get closure under all conditions. A desire for an authority to "define the world."
5. The avoidance of any challenge of ideas.
6. Answers are demanded from teachers via the lecture method.



All these add up to great resistance to independent thinking and independent conclusions. People of this type can throw off learning very quickly. There is little transfer here.

Bloom: In any discussions of change, there are changes in:

1. Cognitive domain:

This means more information and experience than they've had before. Radio and TV can be most helpful here in giving information and facts as well as anything else.

2. Problem solving:

This can be of two types. We thought previously that this must be done through overt activities, overt discussions. We know now that quiet, non-participating persons can learn, too. Participation may be covert instead of overt, or one can say, "He is learning by participating covertly."

A caution here is: To present the problem and get a solution is not enough. Skill must be used in presenting many different attacks, using many skills and techniques. Then people may learn covertly and overtly!

Bloom: Let us discuss:

(Objectives) "Changes We Wish to Produce in Individuals"

1. Development of Interest on the part of students is very important.

This can be done by broadening interests. Radio and TV can do this. It is imperative that we deepen superficial interests.

2. Changes in Attitudes Toward:

- a. subject matter
- b. people
- c. institutions

3. Changes in Appreciation:

- a. changes in liking
- b. changes in aspects of feeling
- c. developing individuals with sensitivities to what certain experiences really mean
- d. (Incandistribution(?))  
Seeking ways to get individuals sensitive to a variety of elements in experiences.

4. Changes - Adjustment

- a. Changes in various personality adjustments.

The radio is of no value here because in this area 2-way communication is needed.

Bloom: Now let us discuss:

TESTS

(Tests provide a standard stimulus.) There are great varieties of these, both oral and written:

- 1. Questionnaires - students' reactions: Like or dislike.
- 2. Records of activities: read more, or less, kinds of literature.



3. Observations, ratings.
4. Interviews - wide range from questionnaire type to psychiatric interview, from focused to unfocused.

Bloom: At Chicago our research on a highly focused technique for evaluating thought processes may be of value to you as broadcasters. After all, broadcasters have a "captive audience."

We were endeavoring to get evidence on what was actually happening during a one hour lecture. We found that reproducing major sound and visual cues we could revive almost total recall both overt and covert.

RESEARCH STUDY: Visual cues not so effective as sound cues.  
Within 48 hours, almost 98% recall.  
Within 16 days, only 65% recall.  
Individual and group interviews used here.

Experiment in classroom had demonstrated that little of a student's comments were remembered if he had an unusual hair-cut or needed a shave. Appearance "got in the way".

In a discussion or recording of a discussion, an overly dramatic incident arrests thought processes. The discussion moves on overtly, but in reality the content of the discussion is left behind.

Bloom told here the legend of Grecian goddess Atlantus who left apples behind her along the way to disconcert her pursuers.

The problem here for TV and even radio is to see that the content moves along. (See that the number of thoughts centered on himself - viewer or listener - are lowered). Chicago research study.

Bloom: Now for the purpose of helping those at this meeting, let's say:  
How Can We Focus on the Future?

It is obvious that your budgets will not allow such evaluation techniques.

- I. Plan for the future and ask yourselves:  
How can we evaluate in the light of our objectives?
- II. We cannot get information on a single experience. Therefore a series of broadcasts will be our single focus.
- III. We will use a variety of tools for we have no ready access to the individual learner. Therefore, we will select a small carefully chosen group of teachers, who can serve as raters and observers of individual students.

#### DISCUSSION PERIOD

Tyler: Emphasized TV is good, very good, for visual cues.

Bloom: Remember, a discussion gets more problem solving done than a lecture, although a lecture gets the biggest attention.



LOG Continued (June 19, 1952)

- McCabe and Al: Both had a long discussion as to where a speaker (of a receiver) should be placed in a room.
- Bloom: For best learning, take an idea if it occurs in two different experiences and generalize. Then the learner learns to see it in many experiences.
- Klock: How to present an idea best in TV is the problem and commercial TV seems to think you have to change constantly. Yet, look at the one person technique as used by the Bishop Sheen show.
- Bloom: I think the basic problem is this: Ask yourself what changes you want to take place. Then choose the best medium for this. Many of you may be going at it from the point of view of having time to fill. I feel the TV problem really is: How you take your visual cues to enhance a thought process? How do you move from verbal to concrete manifestations of thought processes? There must be a splendid wedding of the two!
- Bloom: In discussions of current political problems: It is important to get students to identify with the adult figures who are really attacking the problem rather than with their peers who can do nothing about it.
- Another major problem is: Get people to follow errors. Then they note the obstacles and this way their thinking may lead to a solution. People will really identify if the people are really attacking the problem and if it is a REAL problem.
- The trouble is if you get a major figure discussing a problem, he never commits any errors. That's a problem for those of you who are programming discussions.
- Remember, people can get highly emotional about a particular point and never further the point.
- Jim Macandrew: What is the potential usefulness of a broadcast station in assembling data for evaluation?
- Bloom: You can use radio as an instrument for collecting data as the Cleveland station does. Remember that radio is a most fluid medium.
- Bloom: Here are some ways to evaluate the worth of an educational station or its programs: These are some steps:
1. Provide for evaluation budget-wise.
  2. Then select the programs you do which will produce real change in a person.
  3. A single unit or program does not give you what you want.
  4. Try to take one series for a particular range of grades. Decide what would be a sufficient sample. Three or four classrooms. Get a few of these teachers. Involve them in evaluation. Use observations and ratings. Ask two not to listen. Ask two to listen.
  5. Begin to design studies, pull in various combinations of teachers and classes. Pull all the variables out in the learning experience.



6. Define your objectives: Ask yourself what are the changes?
  1. Do they read more widely?
  2. Do they ask more questions?
  3. Do they take out more books?
7. Develop standard forms for information.

Keith Tyler: Dr. Bloom, do you have any thinking on how to convert these "stereotypes" you spoke of, by radio programs.

Bloom: These people need to be lead gradually from security to a more threatening type of educational experience.

Your problem here is taking the experience from:

1. Testimony - everyone throws idea into pot  
to
2. Recitation - everyone speaks to a certain point  
to
3. Discussion - which is most difficult. Really giving and receiving idea.

By all means: Keep discussions concrete; bring them down to earth; and relate concrete experiences to abstractions.

Do not tie a principle down to a single concrete experience. Tie it down to several -- and then the learner can generalize. Attempt always to make the learner as personally secure as possible. There is a great need for providing closer, friendlier relationships.

Kay Lardie: I wonder how often we threaten people who participate by throwing radio at them and developing their insecurity.

Bloom: I believe that since all of you people are in radio you are affected by the field you are in. In evaluation you tend to count effectiveness by the number of listeners. In this case you may temporarily promote one program, one broadcast series, etc. Then when this is over, your problem of getting listeners back in is tripled!

I think you need to ask yourself, "Is the program a single package, or is it embedded in the educational process" which increases your difficulty on type of sample?

If the program is by itself, test by itself.

If interwoven, what are the consequences of the experience?

Also note: To what extent is the material you get able to be generalized on when you collect your data.

Fleming: St. Louis evaluates in two ways:

1. The number listening.
2. The consultants (in the program's area) design their own evaluation. The supervisor evaluates what the program is doing.



Bloom: I urge you at all costs to study small groups, not mass groups! This pin-point technique has been written up by Cantrill(?) also University of Michigan (or else Cantrill is at Michigan. Had no chance to check this.) But this point of bloom's -- to study small groups was made by him over and over again.

Elaine Tucker: Requested that NAEB News-Letter publish the newest and latest bibliography on this type of evaluation -- next year. She requested someone prepare such a bibliography on evaluation.

Klock: Please tell us which subject matter do we choose for TV and which for radio?

Bloom: It depends on the listeners or viewers. Some youngsters or people need very concrete experiences. So I ask you or rather caution you: "Do not get too involved with extraneous details."

We need to ask ourselves: "How can we help individuals take abstract symbols and find concrete visual phenomena to make these abstractions real?"

It is important to try to develop similarity between things. The problem is of making the jump between subjects.

When symbols are the only thing, then find concrete phenomena. Take subjects where visual only can do it. Example: living on an island cannot be as well understood through radio, but visual material can make living on an island quite clear."

Again I caution you: Do not stop here with explaining one island -- show the consequences for islands in general!

Bloom: I know this is a problem which faces you all -- which shall I choose? This can be answered by me only in this way: "We are all faced with the necessity for an adequate theory of learning which helps us to know when we should use sound, visual, or other media." To this I say: "Find a small number of principles under which people learn. Develop then an adequate learning theory as to which medium to use for a fully effective learning situation." Remember always that it is the student who must "make the jump." This is the learning, despite the (or regardless of the) medium used.

Bloom: All of us need these three things in helping us in evaluation.

1. Where do I want to go? What are my objectives? What am I trying to do with this particular program?
2. If I have my theory of learning, then I can ask myself: which are the proper techniques, materials, and methods so that change will occur in the learner?
3. Lastly, evaluate my evidence as to how my objectives are being carried out.



LOG (Continued) June 19, 1952

There is a need for us to have the entire process so that we:

1. avoid mistakes
2. prove what we are accomplishing
3. select exactly what we wish to do.

We all need to come to a particular rule and formula which will last us for the rest of our careers!

Gregory: Why can't we just concentrate on the factor of interest? We can't go wrong if we use interest as a program criterion?

Bloom: I am cautious about using only the interest factor, for one opens up a tremendous danger here -- of the program or experience being only a distraction. I doubt we can ever break away from the interest factor if we wanted to, but it must not be the only criterion.

Bloom: Back to Discussion Programs  
Current Problem Type with students:

Bloom's Comments:

When you as instructor constantly summarize for students, the students never listen till the students speak.

(N. B. I wonder if I could be wrong here and mean "Till the instructor speaks." There was a fine point here which he made, and I am worried I missed its import by changing the key word.

Be sure to get the title of the Discussion Process Book. We are to write Bloom for this.

Bloom suggested: "Do let teachers listen to their own discussions, tape recorded. I believe the art of handling a discussion is a complex art and students cannot do it. A discussion leader must be helped to know how to pose the problem at deeper levels. If through discussion you do not get a change - or changes - in people but only a clash of opinions, which back away again -- then you have done nothing. The key problem is: "How can this be made an educative enterprise instead of an arena?"

KEITH TYLER'S SESSION ON EDUCATIONAL TV

Keith traced the development of the JCET on which I did not take notes, because I am sure we all are aware of the steps in the development of the JCET and the exciting story of the pre-Christmas and post-Christmas FCC hearings and the surveys -- and the outcome. My note-taking starts with Keith's statement on the final outcome of the JCET story: "One year from the effective due date of the FCC report - June 1, 1953 - an educational TV channel reservation can be challenged."

Tyler: These are the things an educational institution must have done:  
1. Filed for a construction permit. A copy of this is in the allocation report. This means financing of the station must be at hand. You cannot file unless you are in good faith and have money for the construction.



2. Have made substantial progress toward the station's establishment.
3. Have taken actual steps, not just talked about the station's building.

Any steps short of this -- you are really gambling.

If there is evidence generally that educators are starting all over the country, this may lead the FCC to look favorably on what steps individual stations are taking.

If you are in an area where there is commercial competition over VHF, then you are sure only if you have filed a construction permit.

Educational stations have to operate no specified number of hours but the FCC will take this into consideration in license renewal.

The minimums are known for construction and operation costs, but maximums can go sky high.

The formula is this: Build up the case for money as big as you can, and then tailor your operation to your money. See the Art Hungerford request. (I don't know this report. It was spoken of several times. Believe, Jim, you ought to delineate it here for those of us who should know about it!)

\$125,000.00 -- would be a very limited operation:

- 1 camera and chair
- 1 projector
- 1 low power xmitter

This presumes you already have the building.

\$225,000.00 is more like it. (You still have the building already with this.)

Don't start in with remote equipment. It is terribly expensive.

Tyler:

"The FCC came through with the liberalization of sources of programs. Wayne Coy had said they (sources) were very narrow - before - but we got him aside in Biloxi and fixed things. Told him we were already doing these things. So he said we could go ahead."

So FCC now says: Programs can come from any sources though no direct sale of time. The two must not be tied together contractually.

Commercial stations can feed you the program and pay the line costs, even.

You can combine your TV operation with a vocational school enterprise. You can use students, but you very definitely need professional help for supervision.



JCET will help you get these channels nailed down. They will provide consultant help, provide authority, provide legal phase.

By all means get a Washington attorney representing you. JCET will advise you as to an attorney so you will not get one representing a conflicting point of view.

Competing commercial stations may even give you an engineer to keep out competition!

Commercial stations can support your station -- but it must be an outright gift.

Education stations can really get on quicker than commercial stations because there is no such competition in some areas.

Minimum Operation Cost Time per year: \$60,000.00 per year.  
(Not sure of this figure.)

#### PROGRAMS

Educational centers are thinking of network exchange on a national basis.

NAEB. It is recommended that they circulate lists of films suitable for TV.

Harry Lamb: Suggests simulcasts. (Maybe he meant on school station and commercial station. Not sure, now, what he meant.)

Tyler: No matter how much time you are offered by commercial stations, bid carefully. Select which you will do. Make them come to you.

#### RECOMMENDATION:

JCET and NAEB should pursue research on specifications for receivers.

Tyler: 21" set for classroom is as good as any other size.

George Jennings: We are working on a 40" screen, but if the 40" tube blew out, a school couldn't afford to replace it.

Tyler: It would be wise for various allied groups to put in a person responsible for TV package program to the station. Share a man between two groups.

Your station will have stability if you raise your money locally for your station. Don't have Ford do it. Get a local foundation.

Wisconsin is giving state aid for TV because of the marvelously fine record of educational radio in Wisconsin.



LOG OF THE S. S. ALLERTON -- FRIDAY, JUNE 20, 1952O. D. -- Haskell BoyterLog keeper -- Clifton Schropp

Jim Miles reported on the Kellogg Foundation meeting held at Battle Creek on Thursday. He mentioned the possibility of getting some close cooperation for school radio stations from the state and regional educational magazines. This was followed by some routine announcements.

Mr. Schwalbach of the University of Wisconsin was introduced by Gertrude McCance, who had become acquainted with him at a conference held on that campus. Mr. Schwalbach is extension specialist in art and design in the College of Agriculture and had initiated and produced the "Let's Draw" radio series in art on the Wisconsin School of the Air. His work has been largely in the schools of the rural sections.

Mr. Schwalbach gave as the basic purposes of his series the following:

- (1) development of a creative mind
- (2) presentation of art work so that answers are not given as pupils' own solving of problems is desired
- (3) willingness to experiment
- (4) optimum growth of each youngster in his own field

He cited two goals on the youngster's level:

- (1) Art is fun. If you do nothing else, have a good time at it.
- (2) No matter how bad it is, if it is your own work, it is good. Should be no copying.

As a first step in drawing up a year's program, reference is made to a folder in which ideas have been dropped through the past year.

We use the environmental stimuli quite extensively. There has been a shift to these stimuli through years. Next in frequency of use is the narrative or story type stimulus.

The folder, referred to earlier, yields from 90-100 ideas or suggestions. These are mimeographed and distributed to members of Advisory Committee. The members rate them. From the tabulation, a year's schedule is drafted. Program planning comes from ideas suggested by Schwalbach and the committee.

Referring to the beautiful manual for teachers issued for use with the "Let's Draw" series, the speaker referred to the "keys" used to indicate format, stimulus, medium and subject. He emphasized the way they sought for a variety in the sequence in these aspects and the reasons. No stories other than those written for the program used. He also directed attention to the listing of material needed for the broadcast with each program in the manual.

Illustrative Tapes. At this point, the taped program "Town and Country" was played. A description and explanation were given by the speaker after various succeeding parts of the tape were played. The parts might be characterized as:



- (1) going on the air
- (2) instruction
- (3) motivation
- (4) drawing (takes up about one-half of a 30-minute program)
- (5) conclusion

Most students finish their drawings within five to ten minutes after the program goes off the air.

The speaker related ways in which the reluctant teacher or art supervisor was brought into the circle of users. This has taken time as they have had to be won over gradually.

Exciting stories are the most popular stimuli but they produce the poorer drawings. Students get so interested in the story that creative thoughts are pushed into the background.

Pictures in Manual. Pictures for the manual were first picked by the speaker himself. The committee finally was critical of their similarity. Now he and his wife make the preliminary selection from the 45,000 drawings submitted. Those selected in this preliminary screening are then sent out to art teachers in the various sections of the state for additional selection and comment. From these returns, the final selection is made.

Next Year's Plans. The art departments in the various state colleges will each have a program next year. Each will record a lesson on tape which will be the basis for a program, using the original voices where satisfactory, otherwise substituting good radio voices. Script writers may revise the program where that is needed.

The tape "Kindly Caricature" was played. This was followed by the display of and comment on, of student pictures sent in following this program and the "Town and Country" broadcast.

Program -- "Badger Artists." The speaker outlined briefly the procedure used to build up this series. It included a visit with the artist by a tape recorder and a crew.

Some Comments Growing Out of Experience. Some things are better done by radio than on television. There is the danger that if drawings or patterns are shown on TV, the drawings turned in by students will show that the same ideas were copied. Craft programs on the other hand can be splendidly telecast. A good deal of preliminary work in this case is needed. Articles, in various steps from beginning of project to completion, must be set up in advance in order to show stages in process.

Don't do stories with music and when music is used, don't tell the title of the music. He also found the organ not effective for ideas.

Explained why powdered drayon and buttermilk make a good medium and how he learned about it.



LOG Continued, June 20, 1952

Up to five or six years ago, the stimulus used was largely based on stories. This use has declined as indicated earlier, but it is still used frequently. The stories used now, however, are written by members of the staff.

Played tape "Spring Fever," which had for its purpose the drawing of animals. Suggested the following steps for students to get into action.

- (1) Decide what animal he wished to draw
- (2) Draw it in simplest shape
- (3) Decide what action is desired
- (4) Sketch in rough form
- (5) Draw in details

In writing a story, it should involve the art purpose in mind. If animals are desired in art, animals should be in the story. Do not have something so dominant in the story that all will draw it.

Give children freedom to draw or not to draw; to display one or several, or none at all. Let pupils select best for various aspects: action, color, balance, animals, trees, etc.

Our children need one subject in school in which there is no correct answer, a subject in which they can get 44 out of 44. Speaker does not believe in grades or school marks in art.

Speaker outlined how pictures by the thousands are sent in, but not returned because of the cost and work involved. He also outlined how pictures are selected for the "Honor Roll" and "Honorable Mention" and how pupils are notified. He displayed a comment slip devised to save time yet permit suggestions to be made to teacher and pupil.

Morning session adjourned at 12:20.

#### Afternoon Session -- June 20, 1952

A preliminary report was made by the Committee on Philosophy. After some discussion, it was recommended that the committee rework paragraph two and incorporate a fuller statement of the remarkable growth in the number of school radio stations, the obligation on teachers to include the use of this resource in the classroom, and expand the paragraph to two. The committee was to bring back a revised report for consideration at the evening session.

The O. D. then called upon Mr. Schwalbach for a continuation of the discussion, he began at the morning session.

Preliminary to playing the tape "Art on the Table," the speaker commented that he was not interested in putting on a radio program unless the youngsters take an active part in the program.



Following the audition, he emphasized that "form should follow function." Questions like these should be answered:

- (1) What is it to be used for?
- (2) How is it to be used?
- (3) Where is it to be used?
- (4) What materials would be best for use?
- (5) What colors would give best effectiveness?

Tape, "Deck the Halls," a craft program was played. Many teachers do not use the craft programs because of the increased amount of work required to get materials ready. However, speaker believed that there should be some craft programs in every art series.

In speaking on evaluation of programs, the speaker referred listeners to the "Report to Mr. Schwalbach" on pages 63 and 64 in the manual and to the "Reaction Sheet," a loose sheet not bound in the volume. He also stressed the validity of random selection. Another method used is to sit in a classroom and listen with the pupils, seeing their reactions and the efforts resulting. Mr. Schwalbach believes a person can start on an art career course before high school.

In a period of questions and answers which followed the presentation, one of the speaker's comments stands out: Suggests that on television, the great variety of ways in which media may be used be shown. Never show a completed project, but rather ways in which projects may be approached and carried out.

#### Evening Session -- June 20, 1952

Report from the "Committee on Philosophy" was presented by the committee chairman, Miss Miller, who thereupon moved that it be approved. At this the members of the committee arose with drawn pistols in support of the motion. Report was accepted unanimously. Copy of the report given to Jim Miles.

While waiting for the report from the Committee on Administration, the members present turned to a consideration of the production field.

Edwin Barrett spoke on production as he sees it from eighteen years of production experience. He recommended that pioneering on the part of educational broadcasters be revived and continued and suggested a number of avenues which might be explored. He also urged that simplicity in production be sought as adding strength and clarity to a program.

Jim Macandrew raised the question of the standards of educational radio stations in comparison to the standards found in commercial stations. Most of the comments, expressed largely by representatives of older stations in the large cities, indicated that professional standards of excellence should be sought.

The austerity of this principle was softened somewhat by Ed Barrett's observation that creative radio programs originate, with relatively few exceptions, in three cities: New York, Hollywood, and Chicago. For that reason, he thought educational stations should not feel too humble if they have been giving their best efforts.



LOG Continued, June 20, 1952

A question was raised as to the sanctity of a radio schedule calling for programs to begin on the even, quarter, or half hours. Comments disclosed that some had tried varying this to permit moving receivers to fit into class schedules without obtaining an appreciable increase in listeners.

Report of the Committee on Administration was made by Kay Lardie. In the discussion that ensued, attention was directed to the phrase, "Managing a radio-TV station." Harold McCarty corroborated, by an expression of his views, the thought of most of those present, that the TV station should be under the direction of the manager of the radio station.

Report was approved as amended.

Meeting adjourned.



LOG OF THE S. S. ALLERTON - SATURDAY, JUNE 21, 1952

Morning Session

Guest: Miss Martha Cable, TV Coordinator, Philadelphia Public Schools  
O.D. : Ola Miller, Director Radio Education, Flint, Michigan Public Schools  
LOG : Worthington Gregory, Station WSHS, Seward H.S., Floral Park, N.Y.  
Topic: Television in Education

9:27 a.m. Meeting was called to order by Jim Miles, who introduced Miss Cable.

Miss Cable

Philadelphia began telecasting in 1947 over one station with evening, adult programs, using their radio staff which they had had since 1943. Two additional TV stations began operation later and all three wanted school programs. By 1952 the schools were presenting 13 programs a week. There were 52 receivers in schools at the beginning, and they now have 1200.

Miss Cable mentioned some of the programs presented under the general title "Operation Blackboard." These were: mathematics, reading, instrumental rhythm, art, fine arts, social sciences, local history and story programs. WCAU-TV has the most modern plant. Purposes of the telecasts were at first the interpretation of the schools to the community, followed by adult series, then in-school programs.

Planning: Committee from schools, teachers and supervisors plan programs from the courses of study and the curriculum bureau. They are not planned for a particular time to coincide with teachers's plans, but are planned well in advance so that the teacher may arrange to incorporate the program into his teaching plans. There has been extensive cooperation. Parents groups have been most helpful, especially in obtaining receivers for schools.

Receivers: Sets used range from regular 17" models up to large, life size picture sets at \$695. Also used are a cabinet model projecting the image to wall or screen at \$500. and a model that projects the pictures within the cabinet.

Evaluation: Monthly schedules are prepared in advance but not in great detail. There is a demand for greater program information for both home and school utilization. Retention was good, stimulated reading, visiting and awareness of good oral expression. Other results were the general impact of TV on children and adults: eyes, eating, sleep, studying, etc.

Findings: Local TV stations are, in the large, presenting what the public wants. A vocal minority criticizes programming, but the majority likes what it is getting. Through concerted educational efforts, by turning a dial, an undesirable program can be killed in a week. Youngsters are becoming more critical and need help in developing more critical standards.

Workshop is being offered in July by the Board of Education for teachers. They may receive in-service credit or, upon payment of a fee college credit from Temple and Penn State. Open to a limited number of outside people. Five weeks duration: two weeks TV, June 30-July 15; three weeks Radio, July 15-31.



Log June 21, 1952 (Con't)

QUESTIONS:

Q. Schropp: What was effect of TV on radio programs?

A. Made radio programs more popular. Led to careful analysis to get right program on right medium. Dramatic show was better on radio, science better on TV.

Q. Iardie: Did radio staff move over into TV?

Yes, with training. One member of staff works through supervisors and teachers to produce and package a programs No scripting. Memorize scenes and continuity of episode, not lines. The run-down sheet most effective. Timing is important.

Q. Stillinger: Have the number of radio programs increased or decreased in the last two years?

A. Exactly same number--but there is a larger staff. Four high school programs in all. In first three years definitely promoted elementary programs; now shifting emphasis to secondary level as interest increases. Talented dramatic recitation of excerpts from Shakespeare very effective because of Talent talent of individual handling. Great impact and mail response.

Q. What responsibility do you have to the audience outside of the Philadelphia Public Schools? (Green)

A. Airwaves are the public domain--there is an implicit responsibility to reach and serve all the audience. Other schools and organizations contribute programs and ideas. Result may be to bring all parts of the educational system closer together through cooperation. Example of college professor who had to adapt to lower school audience and was delighted at the discovery and response.

Q. Tucker: Does public educational ownership change picture as regards cooperation among various institutions?

A. No, as ownership will be cooperative in most cases.

Q. Iardie: Props in TV. Does commercial station transport props?

A. No, Board of Education truck delivers and returns props.

Q. Boyter: Does commercial staff or school produce programs?

A. Schools stay in role of producers, but all actual direction and technical operation is left to commercial staff.

Q. Barrett: Cooperation very encouraging between schools and commercial stations--not parallel to radio. What can be done to influence commercial stations and sponsors to continue to offer what education needs?

A. Educational radio was a late-comer. In TV we are starting together and all levels of interest are at a high pitch. Make it plain to schools, parents and the community that now is the time to make known their needs and wants.

10:30 a.m. Recess

10:50 a.m. Reconvened--moved to see film "Operation Blackboard" series. Excerpts from five of these series for demonstration only.

"R for Rithmetic"

"Everyone's an Artist"



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Log June 21, 1952 (Con't)

"Exploring the Fine Arts"  
"The Whole World at Your Door"  
"How's Your Social I. Q.?"

These were condensed for demonstration. Bureau of Audio-Visual Aids prepared film clips for programs and "Young America" and Encyclopedia Britannica films allow up to five minute excerpts if films are in library, without cost. Seems to be difference in rates for full film use. Kay Lardie reported lower prices. (Ed. note: Wouldn't she, though?) Stations provide flats and sets unless they do not have what is needed. In many cases school departments will construct or provide these.

Q. Is Philadelphia going ahead with plans for own educational TV station?

A. Yes. Two committees appointed to study (a) programming allocations and (b) financial structure.

Q. Lardie: Where are receivers kept?

A. All different places in various buildings.

Q. Lamb: Is the Philadelphia allocation UHF?

A. Yes. Sets now in use can be converted.

Q. Gaines: Do they have outside antennae? How does this affect movement of sets within building?

A. Most have outside antennae. Usually one viewing place. Some schools have three or four sets with different leads from antennae.

Q. Lardie: How did Philadelphia get its sets?

A. At first some were lent to schools by dealers and manufacturers. Parents and other groups began supplying some as gifts. Subsequent arrangement with manufacturers for loan and donation of sets for experimental purposes. Organization donating sets assumes responsibility for maintenance. Now appears central maintenance plan will be adopted.

Q. Tucker: How is financial support for TV station to be raised?

A. By bond issue, "angels", grants by organizations and institutions or combination of these. Also funds may be available from equipment manufacturers because of anticipated business from training and other equipment sales.

Comment by Lardie: Hope every educational institution will contribute to financing whether using programs or participating in production of programs. Suggested approach to foundations for funds to establish station. Question of State Law as to public school funds being used for construction of building used by private organizations.

Q. Fleming: How many now on staff?

A. Seven full time staff who will get increased salaries to hold staff as new commercial stations increase the demand for trained personnel.

Q. Is a teaching background to be required for TV?

A. Teachers background where programs go into the classroom; not necessarily otherwise. BUT--the good teacher has all the attributes of showmanship and have proved better so far than those without.



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Log June 21, 1952 (Con't)

Q. Tucker: Are the staff now on the teachers' salary schedule?

A. Yes, plus 1/10 extra for workshop service. Next year to go on different basis above teachers' and just below supervisors plus the 1/10 for full-time staff. Producers of shows who just do one show a week get released time for rehearsal and production but will not receive extra pay.

Q. Would film be cheaper?

A. Generally no, because of obsolescence factor: (1) curriculum changes, (2) out-dating of material (3) Student personnel graduates. In live show, audience reacts to live quality; in film, audience compares film quality with commercially produced films. Competition in this makes it very expensive more than live show.

Q. Day: What are advantages of reading of Shakespeare on TV over same on radio?

A. TV sometimes adds to the effect even in this type, depending upon reader. Example: "What's my line" could be done on radio. To film show with the same effect, camera blends, overlaps, dissolves, angles and general effect of TV is far more expensive on film than live on TV. Danger too of freezing medium and development of formats if film over-used. Recommend Committee on TV include statement relevant to question of relative cost and effectiveness of film and TV.

12:20 Adjourned for lunch. To reconvene at 2:30

#### Afternoon Session

2:30 p.m. Reconvened for consideration of report of Programming Committee. After discussion and suggested changes it was moved the Committee revise the report as indicated.

3:40 p.m. 5-minute break

3:45 p.m. Reconvened to see Western Reserve University Kinescopes produced over WEWS-TV Cleveland. Adult education for college credit on payment of required fee.

Psychology 101---30-minute program. Studio set representing classroom with photo mural background of campus. Generally pleasant impression, very friendly eyes, pace too steady. Question of Full credit for fewer 30 minute programs than full number of 50 minute lecture periods. Tele-course enrollees pay fee, take final exam on campus. High mortality rate before exam.

#### Do's and Don'ts

1. Pause and shift attention of performer from one camera to another noticeable if conscious of camera.
2. Don't dress up for performance if normal situation.
3. Don't "handle" children.
4. Watch camera angles and composition
5. Watch harmony of set with situation and purposes. Also background.



Log June 21, 1952 (Con't)

Suggested that TV Committee recommend method of making available kinescopes of outstanding programs of different types for uses in areas attempting to establish educational TV stations and TV groups, as a means of demonstrating possibilities of the medium. Either establishment of central library or list of places available.

TV Committee appointed:

Gregory  
Green  
Stillinger  
Flaming

To report Tuesday or Wednesday.

5:00 p.m. Adjourned for dinner. To reconvene at 7:30.

7:45 p.m. Reconvened. Jim Miles announced meal schedule for Sunday. Committees to report as follows: Facilities Committee, Sunday afternoon; Production Committee, Sunday evening; Utilization Committee, Monday afternoon; Internship Committee, Monday night; TV committee, Tuesday afternoon; Foundations Committee, Tuesday night.

Chairman Lardie read report of Script Committee. Report accepted after revision at 9 p.m.

9:05 p.m. Recess

9:15 p.m. Reconvened--Showing of two New York Production Unit films:  
"Baby Knows Best"--5 min.) Both produced for TV.  
"For the Living"--20 min.)

10:20 p.m. Adjourned.

Worthington Gregory  
Log keeper



## LOG OF THE S.S. ALLERTON -- SUNDAY, JUNE 22, 1952

Agenda: Prof. Hudson of the University of Illinois  
 Report of the Production Committee  
 Production of TV programs  
 Report of Facilities Committee

## Announcements by Jim Miles:

Leave any display materials for use at NEA with Kay Lardie.  
 Log-keepers be sure to hand in daily reports of what's going on.  
 Committee chairmen should keep track of and turn in final version  
 of corrected committee reports.

Miles introduced Prof. Robert Hudson, of the University of Illinois, and gave his background: - Rocky Mt. Radio Council at Denver; Director of Education for CBS; Director of Broadcasting for Illinois University; Consultant for Foundation for Adult Education.

Hudson: What is needed in NAEB is to bring the '49 Allerton Conference group (with supplementation) back again to talk over what has happened, because radio has tended to become an entity throughout the country. This is a national movement, with national significance. Now we are on the threshold of educational TV. The effect of education on the whole shape and character of American TV and on American society is apparent. If any significant number of educational channels are taken up...we can have an effect on commercial TV programs through our own programming.

The American Council for Education is to assist development of Educational TV....reported on Program Institute in Pennsylvania. By mid July hope to have certain data on state and outlet of TV stations.

30-40 areas in U.S.  $\frac{1}{2}$  Metropolitan and  $\frac{1}{2}$  educational centers.

The American Council has been interested for more than three years.

Muntz in Washington Oct. 16th meeting (1950)

1. Considered educational phase of the hearing
2. JCET (and Keith Tyler especially) set up facilities to make the case for educational TV
3. Decided to put up a solid front (FAE)...put up a permanent fund to establish a permanent joint committee to alert educators and to keep them informed... and generally, to give service to educational institutions throughout the country.
4. Another large grant a few years later.
5. Can be of service to "us" now.
6. Present status:-

Present reservations hold until June of 1953 (1 year plus 20 days after effective date--June 1, 1952)



LOG Continued --June 22, 1952

Recommended action now

1. File NOW (either educational institutions or groups of such)
  - A. Rumor has it that 10 to 15 such are ready to file.  
Michigan State; U. of Ill.; U. of Kansas and Kansas State; Ohio State; Detroit Board of Education are reported ready to file.

Significance: The degree of activity is encouraging. This did not happen in radio, but educational policy is taking this new tool (TV) into consideration and now TV is in the main stream of educational policy and has been for the past year and a half. TV is not coming in the back door through a department already set up but is considered as an educational tool of first magnitude...as an integral part... by the top administrators...due to the knowledge, interest and drive that exists in the broadcasting industry.

Example: Chancellor Murphy of Kansas University...working with Kansas State...two traditionally "friendly enemies"...both with new "heads"...are working together. TV is here at the psychological time for friendly co-operation.

Kansas Plan:- Station in Lawrence will also cover Kansas City area. Station in Manhattan...has also been experimenting with microwave link.

Programs probably to be duplicated throughout the day (autonomy of control)...possible extension of a link to Wichita and other cities through satellite stations.

Michigan:- Not quite such co-operation between Michigan State and the Univ. of Michigan but probably will present to the board request to file for a permissive resolution.

Some of the best programming at Michigan University (to date).

Michigan State closed circuit work..they have a kinescope.

Paul Walker quoted at Pennsylvania meeting re: letting the faculties of the institutions considering the TV prospects have a share in the original idea at their schools.

Some thought that for the university, it should be a fringe activity... others thought it should be the whole university. But 90% were in accord that the universities should move in.

Wisconsin:- McCarty will report later on immediate and long range plans.

Minneapolis:- Has not progressed so far. Schools and the university have been programming on local commercial stations. The Supt. of Schools in Minneapolis and in St. Paul asked the President of the Univ. of Minn. to bring heads of organizations together to do something about it. At the Univ. of Minn. it is centered around extension dept. Probably trend is toward a channel with the Univ. of Minn. to become the licensee...with other participating in policy and programming control as well as programming.



LOG Continued -- June 22, 1952

St. Louis: The mayor appointed a committee with business men...and representatives from the Board of Education, from Washington University and St. Louis University. Proposed organization: a new legal entity as licensee.... with member institutions participating financially and in programming. They think they will be the first on the air.

Detroit: Cooperating institutions include: Wayne University; University of Detroit; General Education Committee of Detroit; Education Foundation for ; and others in the county.

Pittsburg: Some planning.

Boston: Good planning and think they have the money.

CONCLUSIONS: Educational TV seems to be on the move. We must adjust our feelings and become immersed in it (not necessarily at the expense of radio).

(Questions to Hudson and so answered unless otherwise indicated.)

Q: What to do with it...and how will it affect broadcast service in your community?

A: We are faced with a great opportunity that has come our way.

Q: (Pat) Will evidence you collect serve to help JCET Committee to know what is needed next? Will it be made available to other stations with help such as in drawing up contracts?

A: A special committee on TV has been set up (President of Purdue University, representatives from the Catholic Education. Ass'n., NY(?) Comm. of Educ., University of Colorado, Supt. of Schools Organization and others) will write to experts...ostensibly will see what organized educational groups can do to help TV stations for educational purposes over the hump.

Q: (Fleming) Has anyone put on paper suggested outline on procedure in the matter regarding incorporating...programming, etc... and possible ways in which it can be set up?

A: JCET can help bring people together who are working on the problems. This problem will arise most likely in a metropolitan area. It must be done because the FCC is going to MAKE all educational institutions in a community get in the act.

Q: Are there enough people in the community who know programming?

A: Several foundations have shown interest in the matter of a program exchange...will provide stimulation with funds for program development. Example: a station would have difficulty in programming more than 2 or 3 hours a day with live programs. Therefore, they will need much other material. One plan probably possible...28 stations to provide  $\frac{1}{2}$  hour daily program for exchange.



LOG Continued -- June 22, 1952

Q: Shall we discuss staff?

Q: Who is going to get the best time? Some people have already made up their minds about it...and once established, time spot change is difficult.

A: The Wisconsin experience in coordinating stations will be valuable. The TV Educ. Station will need a manager who connects with but IS "Boss."

A:(Mac) Unlikely that these can be agreed upon ahead of time. In Wisconsin, the staff is competent and has the confidence of the public...and complete freedom to make changes.

Suggest:- let the programs stand on their own merit. Example:- State teachers colleges programs were dependent on quality of program and so accepted by said colleges (even when refused time for program on the basis of poor quality). Therefore, time allotment for TV programs on the basis of equal amounts of programming is not reliable.

Q: (Pat) Are there any plans on paper? I asked Tyler about the three consultants from JCET and he said so far no one was ready to put them on paper.

A: Field service of JCET is going to be headed by a top man in audio-visual .... one in radio and TV. Field service men will be available to you.

A: (Greg) Time sharing, etc., problems are what lead to the suggestion of a new legal entity rather than one parent licensee on a sharing time basis with others.

A: The Wisconsin pattern is one. Cleveland pattern (City Board of Education inviting other institutions) is one. But in some places there is a tendency to shy away from public control..(Bringing the McCullough(?) vs. Maryland case into it).

Q: (Gable) Is there any pattern of financing these stations that seems to be constant?

A: No..two categories:-

Public Tax money..and private funds (this will include local foundation such as department stores).

Q: (Fleming) What about top person? Should it be a school person who understands SCHOOL broadcasting?

A: (Mac) Probably a person without prejudice. In Wisconsin we think it should be someone who is a specialist in Adult Education.

Q: Having broadcast experience?

A: Not necessarily.



Fleming: Oh my! No school person? The policy of the whole station will be determined by the top person!

A: (Mac) The policy will be determined by all consultants--all top people.

Stillinger: If a board of education wants an educational channel, and wants cooperation of suburban area schools...parochial schools with public schools.. what has been done? What are the programming obligations? And would these obligations be different if they help finance the TV station? How do you handle it on radio?

A: (Kay) In Detroit they may listen...do not program. We send them manuals, etc., on request.

Fleming: Suburban schools take the programs but do not help plan.

Q: (Hudson) If you have a channel with others helping finance...will you plan with them?

A: (Fleming) Yes, we are doing that...some programs for mutual benefit.

Stillinger: I fear that we might need a committee to keep the committee straightened out...in Cleveland...financed by the public schools...for the public schools.

Q: Hudson Aren't you forgetting that other institutions now are coming in as a right rather than "May we?" on TV channels?

A: Greg: We're thinking too much about what's my share instead of what's my need. Survey the need...survey the resources...determine which institution can best fill the need...then the staff can reject program if it is not up to standard. My problem is to keep some school people out because they have too narrow a view.

A: (Gaines) To answer Jay...Atlanta had that problem in radio. It needed a problem...therefore, there was a need for a station manager. The big consideration is the obligation to in-school listening.

Maier: I call for the next order of the day.

Hudson: You are talking about stations cooperating on a different pattern..There are many problems in TV that are technical (warm up of cameras, etc.)

Mac: For example...25 were involved in the University of the Air. No one broke their necks to fill time.

Miles: Let's go on record as thanking Professor Hudson.

It was so ordered.

Next order of the day... discussion re: Gable's report on TV...with especial reference to production helps and suggestions.



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Gable: Some conclusions that we have reached that you must make preparation for in TV studios...and for programs.

1. Have a place for coats and hats, etc., for children.
2. Have accommodations for rehearsals.
3. Title cards should be made according to the specifications of the studio. It varies with stations...but usually in a ratio of 3"x4".
4. Use dark gray lettering on off white.
5. One useful way to handle title cards is to put them on an easel and have them ready to flip...or the station will make slides.
6. If you use white printing on black background..the letters can be superimposed on the picture...because black just isn't there in TV.
7. Or you can put title on film and roll it.
8. In the Art TV show...camera on teacher (person who talks first)...she introduces the two children, one on each side of her. If there are other people to be introduced on the other set...she also introduces them.
9. Keep a "tight" picture..that is..keep people close together.
10. Give verbal cues ahead of time before you are planning to move to another part of the set. For example; "I want to show you this picture on the wall." This warns the floor manager that he must be ready to cue the man on the boom mike to move the mike up ahead of the speaker.
11. When there are too many people on one mike...the balance is poor. If anyone moves too suddenly, it is apt to catch the make on camera ...or to catch a shadow of the mike..both are bad boners in TV technique.
12. With slow movement...the camera and the mike can follow more easily.
13. Use the hand away from the audience (the camera) for gesturing. (The upstage hand--for all business.)
14. For close ups on objects...give the camera a chance to get focused on the shot. Use pencil or pointer rather than finger to indicate objects in close up. DON'T HOLD ANY OBJECT AND MOVE WITH THE OBJECT. No cameraman will be able to keep focus on close up. A good rule to remember...for CU on article, ONLY if it is in contact with the table. Rotate it slowly, keeping hands in back.
15. Use of photographs..DON'T use glossy print...it "blooms" (shines).



Comment while picture is down flat on the table so that cameraman will have time for a wide angle shot...then give time to refocus on picture for a CU as you hold it up.

16. If you introduce a performer or accompanist on other set (example dancer), camera 1 on dancer and camera 2 on accompanist. Floor manager gives the cues. Camera will take in whole composition of the dancer..not just face..not just foot work. Then bring dancer to the narrator at table who describes costume...watch sequence..since the camera can pan up and down or from side to side..but cannot do a quick pan.
17. Re: sets. Elaborate sets are usually done by use of rear projection on an opaque screen. Two sets can be used at opposite sides of the studio with the camera able to swing around. IF THIS SET UP is used, be sure that the comment allows time for the camera to make the move to the other set. From the timing, the control room knows to get camera ready for the next part. THEREFORE, allow time in the script to allow time for the camera to cover the action. Keep sets simple.
18. Re: costumes. Straight costumes without too many frills. Skirts not too tight. If you must sit down, a slightly full skirt to look easy over the knees. A ver full skirt adds "pounds" which the TV camera does anyhow.
19. Jewelry..do not wear the sparkling variety. Pearls are best because they don't bloom.
20. Re: color values. DO NOT WEAR WHITE. Men should wear pale blue or pale yellow or green shirts which will appear white. Red will wash out (look lighter than expected). Red with purple or brown in it will look dark. Dark colors are: Dark green, purple, brown, ~~dar~~ blue, dark gray. Light colors are: all pastels, yellow, orange, light blue, etc.
21. Children's clothes. Boys wear coats or light shirts and dark trousers. Avoid "busy" patterns.
22. For colors on maps. There are special TV maps. Water is pale blue; continents are dark; outlines in yellow; or on ordinary maps, outline countries in black.

Don't use black in the art program. Blackboards are regular blackboards. White chalk. Color value charts are available.



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23. Lighting effects. Spotlights can give what you lack in scenery... with equal shadows on backgrounds.
24. Re openings: "Good morning"...and get into it at once. Say only the necessary things and get to the visual part as soon as possible.
25. The close should provide the cushion to make the timing perfect. If the script is a continuity of episodes, it is easy to have a few extra for the cushion. Use of time cards 5-4-3-2-1- $\frac{1}{2}$  minutes is good, or signals from floor manager who holds up his fingers to indicate time remaining.

WATCH FOR THE CUES..and go into the ending on the one minute cue. On the 30 second cue, FINISH THE SENTENCE AND STOP. "Goodbye, see you next week."

26. Rehearsals: One hour in the studio...to get oriented and run through the transitions with the cameras...and meet the director. In the Control Room, the director will know the running time.
27. Usual studio technical staff for the program:  
 Director....in the control room.  
 Audio engineer....in the control room.  
 Video engineer....in the control room.  
 Floor manager....in the studio (gives signals).  
 Two camera men....in the studio.  
 One mike man (on the dolly for the boom mike). Sometimes two mikes are used and then another mike man is needed.
28. Audio man is upset by LOUD noises. GIVE HIM WARNING in the script outline. Also consider this and do not arrange for talking during the sound. Example: manning a nail on a crafts program will be too loud to get a make balance for talking at the same time. Don't bump objects down or slide them on the table. Use light sounds, not loud ones. High heels often make too much noise. Enter quietly.
29. In timing a process or a bit of instruction...try to do it twice as long as in a classroom.
30. In a discussion program, the opening remarks can be done in 3 or 4 sentences. Then introduce participants in a line for orderly sequence of CUs.
31. The close up provides the front seat for the viewer to see what is being demonstrated. Plan for a close up whenever possible. You can suggest on script outline, "Please get a good close up of this." Wide angle shots for establishment shots. Then lead cameraman into what is going to happen next.
32. In selecting pictures, use few people at one time.



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33. Re: clearance. On all original stories and poems, etc., get clearance... a week in advance.
34. For the reading program, have charts ready a week in advance. Remember that the camera can achieve a "little pan".

....THE DOG  
WENT DOWN  
THE STREET....

is better to see than

THE DOG WENT DOWN THE STREET or

THE DOG WENT DOWN  
THE STREET.

35. Flannel board is useful...or even a magnetic board for sports program.
36. People on TV must use restraint...not much movement because CU is difficult for cameraman otherwise.
37. School studios need a rehearsal studio where rehearsal with camera locations, etc., can be more effective.

Q: (Barrett): In working with crafts, science, etc....are the articles completed?

A: In all programs like that, the articles are prepared in steps, ahead of time, so that always the completed article can be shown. Example: a paper mache mask that must dry before it can be painted is prepared (like the one being made as we watch) and painted ahead of time...to be shown as the finished product by the end of the program.

Q: (Mac) What about prompting techniques?

A: (Kay) Cues written on large cards....or certain prearranged hand signals used.

Gable: Some use a windowshade thing that rolls up and down.

Miles: Write to Ken Gopen, U.S. Dept. of Agriculture, Washington 25, D.C., for bulletins on TV...(at least 3 of them), "Films in TV", etc.

Gable: When using film excerpts (film clips) always give a verbal cue...and have approx. time indicated in script outline.

Miles: Model stages can be useful for set shots.

A: (Martha) The best thing to do is to do it the way it is best for the particular situation and people concerned. (See question below.\* I got ahead of my notes.)

Q: (Jay) On TV shows when you have someone like a supervisor come in to make observations or give exact information, etc., do they ad lib, or use notes...or how do they manage?



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A: (Kay) If they use notes, they must use notes WELL.

A: (Martha) See above.\*

Q: (Mac) Which of your programs have the most transfer?

A: (Martha) "Everyone's an Artist"....universal interest and appeal.  
 "Exploring the Fine Arts"  
 "Science Is Fun"  
 "Teen-Age Problems Show" -- be careful that it's not phony.

A: (Greg) You can violate the rule of "Keep the mike out of the picture..by your method of note reading...looking at watch, etc.

Get booklet from NBC TV "Operations Blackboard". Address: Robert J. Wade, NBC TV, 30 Rockefeller Plaza, New York 20, New York. (If you have trouble, write to Greg.)

Barrett: What about use of slides? And films?

A: 2x2 slide bound in metal or in glass holder.  
 16mm film....black and white (Kodachrome slides not too good without filter)

Miles: Let's get on with report until 5:00 p.m.

Barrett: I have a 40-50 page evaluation report for San Diego...radio in the classroom. I will send it to all of you.

Miles: Report on Production Committee

(Report was read...including Talent, Writing, Standards, Format. It is not included in this log since it was revised in accordance with the following discussion and turned in completed to Miles).

Discussion on report of committee.

Mac: Object to the term "frustrated."

Kay: It is unwise to make any commercial broadcaster delete the commercial  
 ..... "a freedom which commercial broadcasters would thoroughly enjoy."

Kay: Delete "smaller and larger"....it doesn't make any difference. Combine the paragraph.

Fleming: Take second paragraph first. Get into it....that teachers who do this should be trained to do it...not what some one just picks up...like the plays that are put on by just anyone who can be persuaded to do the work.



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Lamb: It doesn't follow that experience gives ability. Six in Toledo have studied radio at the university. Not all are good.

Maier: It goes back to the administration.

Greg: Writing is a production problem.

Kay: Combine..."why but good elem. teachers can"...why limit to elem. teachers?

Tucker: Suggest Paragraph 2 (?) be incorporated into p. 4.

Lamb: It's best not to use frontal attack. It scares them.

Fleming: It makes it too easy just to put English teachers into the script writing part.

Greg: But...don't let it permit the system that is ready to employ writers rather than just use teachers.

Kay: I object to "procedure changes."

Schropp: Maybe "contribute to...procedure changes" would do.

Jay: Transfer can't be done with ease...I agree with Marguerite on the danger of letting just teachers get assigned.

Kay: "personality...integrity...ideal of a teacher with maturity".. I suggest "reflects credit" instead.

Lamb: I suggest...complimentary character...

IT IS TIME FOR A BREAK AT 5:00

Miles: I had hoped that Bob Hudson would do one thing...Maybe educational broadcasters don't feel important. I had hoped that he would stress that it's TOP STUFF.

Kay: Commercial broadcasters hold strong reins on what they produce on their stations.

Miles: (What he had hoped Bob Hudson would cover)  
Present status of NAEB...and the Kellogg Foundation as related to NAEB.  
I. Siegel in New York and on west coast wanted to exchange programs. The first effort....24-35 stations. One copy only.... the tape would start and make the rounds. This had drawbacks. Will Schramm of Univ. of Ill. took it over last January. Stations have grown and network has grown. At time of Biloxi meeting... 70 stations. The network assessment was set up..we lost 8 stations. Now we are gaining back. We have 68 stations and expect 75 by first part of 1953.



II. Next step...TV

Dick Hull at Iowa started a movement that resulted in JCET. Through the University of Chicago et al...they formed a committee for general fund raising...and got \$40,000 which was used to carry on experiments, including the NY TV Monitoring Survey. This resulted in the combined efforts of all organizations. Finally the FAE of the Ford Foundation granted funds in April '51. The 242 channels have resulted. Some say we have won...some say we haven't won a thing.

- III. In the fall of '50 (Lexington meeting) a Foundations Committee of 15 members, including Siegel, Hull, McCarty...etc., went out for contact with foundations...resulting in...Summer of '51 grant from Kellogg for \$255,000 (\$34,000 a year for each of five years \$20,000 (first year only) for equipment..tapes, etc. \$21,000 (first year only) for tape network operation... to be reduced one fourth each year. THIS IS THE REASON FOR THE TAPE NETWORK ASSESSMENT FEE. The grant is renewable each year...(my trip to Mich.)

- IV. the FAE...\$300,000...for an adult education project administered by the foundations committee (Wheatley of Boston).  
4 series of distinguished radio programs...  
Jefferson  
Ways of Mankind  
Russia  
Public Affairs (BBC is to do the 3rd program. Manager of BBC was at Penn State Conference. CBC also cooperating.. International Relations.)  
Milton Mager?, University of Chicago, is in Europe now to tape (20-40) interviews for release this fall.

Series suggested:

Talk Back...Lowell Institute...record a statement of a citizen... send it to 4 NAEBB stations...play it to prominent citizens..tape their comments...send it back to original speaker...let him hear ... and offer rebuttal and/or further comment. Date of release ...this fall.

Area II... Monitoring Study January 1951 (\$28,000) in 3 or 4 cities. May '51 in Los Angeles. July '51 in Chicago. January '52 the second survey in New York. Purpose: to give an idea of where commercial TV is today. (The printed copy will be offered for \$1.00).

Area III.. JCET \$40,000

Area IV... WOI-TV...Burton Paulu.

\$480,000...films for TV

\$ 80,000...additional for equipment

Total of about \$700,000 from FAE alone

Most of these projects will continue another year.



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Newest additions:

January meeting of FAE...\$80,000 given to NAEB

June 12...FAE accepted plan of operation. This is set up on a basis of 5 or more grants in radio --\$7,000; and 5 or more grants in TV --\$9,000 ...given to individual organizations. If you have a good program idea, but can't hire writers or producers with adequate knowledge...will be given aid based on merit of the project.

Q: What type of projects will be accepted?

A: More announcements later. Grants will be made through NAEB. Send requests to NAEB. A committee of 3 will act: Abbott, Hull, Dunn. In less than three years, NAEB had to learn to spend \$800,000.

Mac: High level education policy making administrators are now interested in the subject, although radio was neglected by some administrators.

Gratifying results are evidenced by the programs (Jefferson Series and others) and also by the number of world famous scholars who have been brought into the picture. Washington Bureau made possible the cooperation of many specialists to clarify the function of radio and TV in American society.

Gaines: Just a footnote...the project notification means adult education programs...to be used for adult listening, maybe also high school.

Miles: Other funds work with primary and elementary groups..outstanding things are possible. Funds are to be used for things that we can't do alone. We must think collectively and act collectively.

Q: Should the Foundations Committee reach out toward help from other Foundations?

A: (Mac) It seems that the Foundation funds are not used fully yet. Stations must find their own sources of income. Wisconsin doesn't feel like making more pleas to Foundations. Free money is not free..it doesn't provide the answer to all questions and needs. The staff musn't neglect local work by spending too much time contacting Foundations.

Kay: The Detroit engineer has come into his own since NAEB came into the picture. There is a definite need to give status to engineers and others of the staff.

Lamb: Re: interpretation of "Foundations Committee" assignment..it is to find local needs and problems.

Gaines: Described tremendous load some executives in radio carry trying to use Foundation Funds at expense of local job. Suggests that a local group help on this matter.



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- Mac: Possible to suggest that engineer and writers can profit by a seminar or workshop as a means of upgrading.
- Wiles: And Foundations can make suggestions for use of funds.
- Mac: How much would it cost to have a seminar of 20?
- Wiles: Like this one, \$5,000. The Region V one, \$2,000.
- Ray: What the individual Boards of Education are paying for us to come would match this. Also, the engineer would have something to offer.
- Greg: If only our engineering staff had a point of view of what we are trying to do.
- Heming: At Region V meeting we could go with expenses paid or drive and take 2. I suggest a joint conference of writers, producers, and engineers.
- Wiles: NAEB directors are considering two regional meetings.
- Pat: We might bring administrators to a conference.
- Wiles: Get ideas into foundations committee.
- Leah: We will accept suggestions. Otherwise, we consider the report accepted.

Facilities committee was reported by Gaines and will be sent to all participants in completed form. He also promised to send copies of station facilities diagrams that were turned in to the committee to all participants.

#### Discussion on report:

- Barrett: 2nd sentence means dependence upon commercial facilities.
- There was discussion relative to sections concerning bell schedule and recommendations about it.
- There was discussion on quality of equipment according to FCC standards for transmitter and adequate receivers.
- Mac: Suggested ventilation must be considered in station plans.
- Ray: Wants Martha Gable to talk more about TV receivers.
- Gable: TV receivers should be 20" rather than smaller. In Philadelphia we've used 15-17-19-24-28-35" and also 4'x3' - 4'x5' and one that gives a life size image.



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It is important that the image can be seen from the side without distortion from that angle. There is also the possible use of a projection size screen or a multiple reception to use with one set (tube and turn on switch for each unit).

Kay: Recommended the largest screen you can afford and use it in the audio-visual room. "I've seen wonderful results in large group listening."

Mac: Please comment on projected screen...is it better than it used to be?

Gable: Now sets are brighter, clearer and much more satisfactory. 35" receivers in a cabinet...Jumbo view..installed \$695.00. Life size screen (used in a darkened room) \$700.00. In buying any sets, CONTRACT FOR MAINTAINANCE IS IMPORTANT.

Al: What about the lines on a 3'x4' screen?

Gable: 3'x4' screens are good for 750 people. RCA has one that projects on screen either front or back...\$1600.00 to \$2500.00.

Maler: Usually you can count on using a 20" screen in a 20' room; 17" screen in a 17' room.

Greg: For best clarity of picture..(1951 equipment)..minimum of 6' from screen and maximum of 32' from screen for a 21" screen.

Green: The trend in schools is away from ONE visual aids room.

McCabe: Does the projected screen use a small unit and then project from it? Suggested reading in Educational Screen Mag. some 1951 copy .... article regarding size of screen.

Kay: With a number of TV sets in schools the problem of stolen goods increases.

McCabe: Could they make something like the Friedeisman (?) school receiver for TV?

Gable: Steer away from the hard to service (off brands) TV sets..especially the "Muntz".

Kay: In Detroit we're standardizing sets..buying on bid..because of servicing and parts.

Greg: I recall that some committee should recommend specifications..at least things to include regarding TV sets.

Boyster: Things are moving too fast...new devices are coming out too fast for this.

Lamb: Discount houses are cheap source of sets.

Kay: Small 10" sets are possible for use in small rooms such as library conference rooms.



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Greg: Small sets are not a permanent solution.

Martha: We tried it. Bad reception did not sell the idea of TV.

Sunday sessions adjourned at the close of this discussion. Monday we shall hear Professor Hand..McCarty...and report of schedules committees.

Note from the log-keeper:

I do not take shorthand. I do not type. My system for both is definitely the Tucker system..not too reliable. Maybe I can learn stenotyping someday. Please forgive any incorrect spelling whether it be my fault or that of the typewriter. I've done much of this in the face of many interruptions. Pay no attention to punctuation...nor to form of the report. These are notes, and as I can clearly see, inconsistent as to reference to first and last names of participants used indiscriminately. But I think that it gives the gist of the discussions as well as a fairly accurate recording of the addresses. Other day's notes will follow.. in due time.

Elaine Tucker  
Keeper of the Log  
Sunday, June 22, 1952



Morning Cruise

Speakers: Harold Hand, Professor of Education, University of Illinois  
Topic : Curriculum  
O.D. : Kay 'ardie, Station WDTR, Detroit, Mich.  
Log : Marie Kimball, Tacoma

- A. The framework of a good school should include the following:
  1. All children from kindergarten through high school should be attracted to and remain in school.
  2. A good school will devote some of its effort to the area of Real life problems.
  3. A good school will develop as full familiarity as possible with its pupils' characteristics.
  4. Consultation and participation by layman will be encouraged and furthered to help keep the school offerings in tune with community; laymen should also be utilized for definition and appraisal of school objectives.
- B. Curriculum was defined as the total of all experiences a child has.
- C. School curriculum as defined as the total of all experiences a pupil has in school.
- D. Schools are not yet providing education for all the children:
  1. Only 75 percent of all the children ever enter school.
  2. Fewer than  $\frac{1}{2}$  of the 75 percent complete high school.
- E. Studies have shown that the lay public is of the general belief that all children of the proper age should be in school; this illustrates the fact that the general public should be included in school consultations.
- F. Counts made a four city study in 1922 with 1,000 males 15 years old and over in relationship to economic status of a family and children remaining in school.
  1. Among the children whose families were in the top economic class, 60 percent of those entering high school completed.
  2. Among the children whose families were in the bottom economic class, 20 percent of those entering high school completed.
- G. Later studies on the same subject revealed comparable results.
- H. An Illinois study of 1947-48 showed that children who dropped out of school were dominately from the low income bracket in spite of the fact that they are the ones most in need of the public schools' services.
- I. Among the reasons children drop out of school are:
  1. Parents of poorer children can't afford to pay the costs of keeping their children in school. (In the 1930's Hand found annual average cost was \$100. Later studies revealed that the more wealthy children spent three times more than poorer ones.)



1. An Illinois study showed in 1950 that some subjects cost up to \$400 per year: vocational one of the more expensive types; college prep. least expensive; physical education (required for four years) the most expensive single course.
  2. Families in the \$2,500 annual income bracket spent 11 percent to keep children in high school. In the \$6,000 bracket, less than 2 percent.
    - (a) Because of costs poorer students were subtly taught they are inferior.
    - (b) In schools where hidden charges were removed, attendance shot up.
    - (c) Poorer children participated 45 percent less than could be expected in activities; upper income children 35 percent more.
- J. Page in a doctoral study found only one thing affecting participation in activities: socio-economic status.
1. In primary activities (like being on teams, debate and newspaper staffs) the difference showed up to "infinity."
  2. In participation activities, up to 3 to 1 favoring high economic groups.
  3. Leadership: up to 6 1/2 to 1 favoring high economic groups.
- K. Bloomington has provided free activity tickets, and dropouts have shrunk to a minimum.
- L. "How to Do It" is a manual (U. of Ill.) available without cost showing how to conduct a community survey on the areas of discussion.
- M. Members of the free world are outnumbered in 1952. During the past 10 years there has been a 400 percent gain favoring non-democracies; 5/8 of the world's people are uncommitted.
- N. Schools are strongly inclined to focus more attention on the past than on the present and future, but children are living in a rapidly changing world.
- O. Basic problems that need to be considered include:
1. Carrying on of basic social processes is a function of education.
  2. In the field of teaching people how to make a living, America has done well.
  3. A fairly good job has been done toward increasing the life span of the individual.
  4. America has done poorly in conservation of natural resources.
  5. Physical security is of importance but not well done.
  6. Use of leisure time poorly utilized.
  7. Satisfaction of spiritual and aesthetic desires not met.
  8. A body of commonly held beliefs is necessary to keep people together in a democracy to form a government.
- P. Functionalizing of the curriculum must occur to reform conditions--medium of mass communication can be of great help.
- Q. Some educators still believe that study in itself is good for the mind in spite of the fact that the error has been pointed out in numerous studies.
- (Because of the increase in population, schools should have two times more money, and it's doubtful whether it will be forthcoming.)



II. More consultants are needed to help secondary schools with area consensus studies.

1. Provision should be made for alternate consultant service.
2. Such service should be available to all school departments.
3. Shouldn't cost school districts money to have the service.
4. It should be available at any time a school desired.

3. How the service operates:

1. The first step is to choose one or two college persons called "leaders" in the particular field to be studied.
2. They write down in simple terms what should be accomplished in the field.
3. A jury appraises their work. This jury includes experts in the field, education experts and their work takes up to 10 days.
4. The plan is pre-tested in 8 or 10 areas. It is then adjusted and is considered ready for use.
5. In the community to be studied an inventory questionnaire gets lay opinion on several aspects of teaching the field: purposes, values and evaluation. This is called Inventory A which is followed by Inventory B to determine whether certain things in the field need to be done better. Then Inventory C spells out the means of improving the curriculum in this field.

7. Question Period:

History: Suggested films be made on the subject.

Latin: Suggested tape recordings for radio use be prepared.

Day: Does after school work account for children's not participating?

Answer: Schedule school activities all may take part. There is a growing tendency over the past 20 years to schedule part of the school day for activities. The idea itself is good but a danger is that the period may become too formal.

Religion: Should a school district supply health service, lunches, etc?

Answer: Should be adjusted to the local community so all children may participate. The entire 24 hours, 12 months of the year should be considered by educators in providing a full education or curriculum offering for children. Book: Education and American Civilization by George Counts.

Question: Is the activity program too heavy?

Answer: Parents consulted indicated they want more participation by their children.

Comment by Hand: Educating people in propaganda techniques is a fertile field for mass education media. Even editors have been fooled by campaigns organized by small groups. Since new school construction doesn't bring public criticism because of the publicity the building gets, the same publicity and consultation should be considered regarding curriculum changes. Parents want to be consulted on the planning level as well as to be shown accomplishments. All citizens' committees need strong leadership, and the work of advisory committees must always remain unofficial as it is the school board which takes official action. Book: C. M. Low, A Report on Practices in Madison Schools.

Speaking of the NEA convention, Hand suggested getting proposals into the Recommendations committee regarding TV.



1957, Monday, June 21, 1957 (Cont'd)

Afternoon Session

REPORT BY HAROLD MCCARTY

- A. Regents of the University of Wisconsin have voted funds for establishment and operation of closed circuit television.
- B. Two factors were considered by the regents:
  1. Recommendations by a lay citizens' committee.
  2. Successful experience of the Wisconsin educational radio service.
- C. Limitations presented by only one station in the state releasing educational programs led to establishment of the network consisting of P.M. and A.M. stations.
- D. It was the belief of the regents that the people are entitled to the knowledge to be gained through the closed circuit television laboratory.
- E. Administrative arrangement for the radio network:
  1. A faculty committee of the University reviews budgets and makes appointments for the operation of WHA.
  2. The State Radio Council is made up of representatives from all participating schools considers the state problems and has been designated as the proper agency for considering television plans.
- F. The Lay Committee on Television got started through the Farm Bureau. Later 27 and then 38 organizations in the area formed "The Wisconsin Citizens' Committee for Educational Television."
  1. They explored costs, service possibilities and decided to form a promotion committee and elect officers.
  2. They passed a resolution urging prompt action for developing facilities for TV in the public interest.
  3. They published an informative booklet on the proposed TV service.
- G. On May 27, the radio council held a meeting to propose that in Madison the VHF allocations be given to public schools and UHF to commercial broadcasters. An outgrowth was that those favoring educational stations proposed further that the educational stations of the whole state be given VHF assignments. The group instructed the Attorney General of the State to petition FCC accordingly.
- H. The Citizens' Committee decided to put the case for 12 educational stations at a cost of \$3,000,000 before a legislative committee.



100, Monday, June 23, 1958 (Cont)

I. Questions:

Stillingers: Who called the original meeting?

Answer: Farm Bureau Director

Lardie to Hand: Will teachers catch the fire McCarty described?

Answer: Not necessary if the Wisconsin public reaction can be duplicated.

Tucker to McCarty: Will total funds come from legislature?

Answer: Yes, that is the only way Wisconsin wants it to be.

Miles to Hand: How can we effect greater utilization? Answer

Answer: Don't know. Wants answer. University men's experience along other lines. TV will have 100 times radio's appeal.

Officer of the Day Lardie introduced Dr. George Stoddard. He spoke briefly on the value of educational television. Dr. Stoddard introduced Dr. Brown, who is in charge of Allerton House. He extended welcome and greetings.

Pat Green reported for the Utilization Committee. Lamb moved; Gaines seconded adoption of the report. Passed unanimously.

Evening Cruise

A. Edwin Barrett agreed to send copies of a TV survey conducted in San Diego.

B. Jim Miles requested the name of each members superintendent so that an appropriate letter can be sent to him.

C. Several members of the group discussed the advisability of recommending to NAEB the establishment of a plan of "Internship" within educational broadcasting stations. The following motion by Gaines, seconded by Green, resulted:

The seminar recommends to the NAEB Board that it investigate fully the possibility of exchange of station personnel and internships for worthy potential staff members or other candidates.

Motion carried.

D. The remainder of the evening was devoted to viewing films and listening to tape recordings.

Respectfully submitted,

/s/ Merle Kimball

Log keeper.



Call to Order: Mr. Miles 9:05

Check on status of committees

1. TV Committee in trouble
2. Foundations Committee will report tonight

Introduction of guest: Fred Siebert, Head, School of Journalism, Lander.

Mr. Siebert:

A. Rights of Program Materials

1. Solution to problem of ownership in field of arts are derived from commercialism.
  - a. England and U. S. alike. England-Anglo-American attitude -- no step ever made to protect the integrity of the idea.
  - b. French attitude different. The public purchases a piece of sculpture -- the artist maintains supervision of its handling, location, setting, etc.
2. Our procedures, restrictions, etc., in art fields have their origins in trade practices.
  - a. Geared to making money.
  - b. Originated within the industry itself as trade organization.
    1. Only about 150 years ago did law take over reins.
  - c. Producer protected, the creator had only secondary rights.
    1. Thus the bargaining situation of the creator has tremendous importance.
3. Use of creative material in educational broadcasting -- everything used classified and treated thus:
  - a. Music
  - b. Music drama -- see page
  - c. Drama
  - d. Material for oral delivery; seminars; addresses
  - e. Other literary material
  - f. Program ideas

[Notes: 3 is his broad outline, which we will now examine in detail.]

3. Music

1. Used on non-commercial stations
  - a. Matters involved for creator to make profit
    1. Its printing and distribution
    2. Its performance -- control by creator divided thus:
      - A. Performance in private
      - B. Performance in public for profit
        1. In most cases is now music published
        2. What is involved in performance for profit
          - a. For non-commercial stations not much of a problem
          - b. For commercial stations -- does this music provide a means for making money for station?



Continued, June 24, 1962

Questions and Comments:

- Tucker: Problems with negro spiritual arrangements.  
Answer: Let commercial station handle it.  
McCarthy: Publishing music in manuals.  
Answer: Get clearance from publisher.  
Dyer: Types of printing: duplication, mimeographing, printing.  
Answer: Principle: do not duplicate in such a way as to interfere with its sale -- but get legal answer on each specific instance.  
Tucker: What about selling school copies not for profit, but to cover costs?  
Answer: Makes some difference but get answer on each situation.  
Arrett: What about recording and distribution of performed music.  
Answer: See page

Music

1. arrangements
2. performances
3. recordings
4. renditions

Recordings -- kinds

1. distribution for profit
2. distribution for non-profit

If music is copyrighted, it can be performed, recorded, and distributed if:

1. Would it interfere with possible use of it commercially?
2. Is it available on commercial recording, whose sale might be hurt?

- Dyer: What about recordings of music of school groups?  
Answer: If not for profit, ok.  
Gregory: Costs  
Answer: 2¢ per side for music copyrighters.  
Lardie: How can you protect yourself from illegitimate recordings?  
Answer: Report to ASCAP.  
Green: Can others record at same time educational station does?  
Answer: The recorder is liable. But it is good policy for educational station to clear itself in permitting other recording companies



LOG Continued, June 24, 1952

Tucker: What about TV clearances? Are they included in radio clearance?

Answer: Clear each channel.

Lamb: Toledo does clearance of uncopyrighted music? Need they worry?

Answer: Depends on whether such music is printed.

? What is printing?

Answer: Whether such music is available in general distribution for sale.  
Number is not important.

Lardie: What should be done about creative work done by staff on school time.

Answer: For first time on air, no clearance necessary. For subsequent performances, clearance needed. Creator has control.

Day: School songs written by students.

Answer: Depends on use made by school, but keep something in writing.

Barrett: Recommends two forms be made available through NAEB.

Green: Has been told, "You are an educational station. Don't worry."

Answer: In general, Dr. Siebert approves but as stations become more effective and popular, be careful. Simplify by having some procedures.

Tucker: What about foreign music?

Answer: We don't recognize such since governments won't trade protective rights.

Keller: What if commercial station is a relay station for school station?

Answer: Does commercial station profit from school broadcast? If so, yes.

Lamb: Can you excerpt from copyrights for theories and keep and use?

Answer: Yes, if for non-profit.

Lardie: Program at local station; brings in 350 audience; for non-profit; organist composes original music; recorded affair for re-broadcast. Need we worry?

Answer: 1. Re-broadcasts must have clearances from original station.  
2. Clearance of written music from station.  
3. Clearance from station for performance.

Boyer: Adds union clearance for wholesale use.



100 Continued, June 24, 1952

Speaker goes back to lecture.

2. a. 2. Protection for performing artists. There seems to be none by law.  
Congress must amend the law.  
Boyter: Atlanta operates on this principle: when in doubt, don't.  
But if you have any doubt as to use, do. Wayne Coy approves.  
Lamb: What about arrangements?  
Answer: Doesn't know, but probably okn.  
Lardie: Detroit does all the time.  
Answer: Probably arrangements come under copyright.

### 3. b. Music Drama

1. Here rights tend to follow pattern of drama rights
2. Musical comedies classified under drama

### 3. c. Drama

1. Interest concerned
  - a. duplication and selling
  - b. performance
2. No exemption included as to for or not for profit
3. Educational and commercial stations on same status
4. What is a performance? This is a question.
5. What about duplication of plays. Trade practices say when performance rights are given, duplicate. This is true in case of professional not amateur stage and radio.
6. Copyright -- 14 years; and can renew for 14 years.

BREAK -- 10:40 to 10:50

3. d. Materials used in oral delivery. Treated like drama.
3. e. Other literary material -- non dramatic. Poems, novels, jokes.
  1. No performance rights except in dramatization. When such is made, its performance rights shift to field of drama.
    - a. What is a dramatization? A reading is not a dramatization.  
A dramatic reading is not dramatization. Music background does not make dramatization.
    - b. When speakers repeat lines, is it a dramatization?
      1. On TV with plain background, it is dramatization
      2. On radio unsolved legally
    - c. A novel may be read
      1. Procedures not too distinct legally
      2. Follow station policy
      3. Usually one person is not a dramatization.  
Wisconsin -- does not use Samuel French plays; do anything with children's plays.

LOG Continued, June 24, 1952

Detroit -- Poetry - duplication

Answer -- A copyrighted poem should not be duplicated.

Toledo -- Dramatized novels recorded must be cleared each time unless original clearance includes future use.

f. Program ideas -- easy rule to follow: any printed material needs copy-right clearance, but manual type of material does not need clearance.

Miles: What about news dramatizations?

Answer: Comes under literary material copyright.

Barrett: Can educational station run a news program either straight news or dramatization soon after newspaper publication time as student-radio-news training?

Answer: No, but can after sufficient delivery time.

Tucker: Can a news flash be used?

Answer: No.

f. Program ideas (We're back on the track again.)

1. Ideas are not copyrightable but are to some extent protectable.

2. But ideas can not be appropriated in such ways that listener is confused as to which he is listening to.

3. Titles are not copyright.

4. But some titles and slogans are copyright.

5. Telescriptions

Coke and coca cola

Frigidaire -- all electric ice boxes

Land: What is ownership of films rights for us in TV?

Answer: If copyright is still in effect, renew it and include TV. Films in TV are like dramas -- clear them.

Day: What about reading comics over air?

Answer: Plain reading okeh. Dramatized need clearance.

Day: Use of cartoons and slides over TV?

Answer: Clear them.

Miles: When a station contracts a writer for a series of scripts and he is paid per script, who owns?

Answer: The station owns. Should have such in writing.



LOG Continued, June 24, 1952

Tucker: What about clearing music in films which are cleared for TV?

Answer: Clear films under drama and music in film as music. (Considerable discussion here got out of hand.)

Miles: Problem similar to transcription services. It is a contractual arrangement.

Gaines: Relation of stations to NAEB Tape Network as regards tapes and manuals (printed materials).

Answer: No way to copyright a tape or a recording -- it is copyrighted as to music and drama.

Printed material -- just mark it "copyright 1952."

Keller: If photographer makes a black and white to be used on TV, need it be cleared?

Answer: Clear it.

Keller: What about TV close-ups of a picture in book?

Answer: Probably yes.

Kimball: Can program format be copyrighted?

Answer: No.

Lardie: Pictures of crippled children refused by schools for TV. Legal?

Answer: Not legal but ethically right.

Gaines: Be careful about photography in south for TV.

Tucker: Asks for a recommended form to be used as credit form for programs from NAEB.

Lamb: Asks to have copyright taken from certain portions of his posterior.

Barrett: 1. Recommends "Happy Birthday" for Ole Miller.  
2. Farewell and thanks to "Admiral Siebert" -- nice having him aboard.

Miles: Gave agenda for afternoon.

Barrett: Dismissal at 12:15.

LD: Continued, June 24, 1952

Afternoon Session

- A. Ray Lardie presented Haskell Boyter's birthday box of candy to Ola Miller.
- B. Mr. Miles announced travel plans of all departing.
- C. Ray Lardie made sales talk for AER. (Costs \$15.00. \$12.00 remains locally.)
- D. Mr. Miles introduced guest; Vern Fryburger, Asst. Prof. of Journalism; Survey Specialist.

- A. Broadcaster is interested in "who is listening."
  - 1. The Diary Method of surveying radio listening.
    - a. See pamphlet
    - b. Its value
      - 1. You control your sampling and can pinpoint findings.
      - 2. Can get more information.
      - 3. Can find out who does not listen to what.
      - 4. Can study any age group.
      - 5. Could measure captive or non-captive audience.
  - c. University of Illinois has had excellent response. Averages about 60% on volunteer basis.

Questions

- Lardie: How can you indicate male and female?
- Answer: Use code.
- Miles: What about costs?
- Answer: Depends on how handled.
- Lardie: Pointed out such can be used to study popularity of programs opposite yours.
- Miles: Gave case in point about Agriculture program at Purdue to show variation and powerful effects in use of surveys.
- McCarty: Reviewed WHA experience in surveys.
  - 1. Has done little except for captive audience.
- Barrett: Pointed out survey techniques will or may become of more value when educational broadcasters begin TV because TV educational broadcasters will probably use more out-of-school hours.
- Green: What do stations do or use if you do not have scientific methods?
- McCarty: WHA uses Homemakers Hour.
- Lardie: Detroit uses Research Department.
- Tucker: Oklahoma offered work sheets by request for such -- 600 requests/week -- crafts show on TV.



ICB Continued, June 24, 1952

- Barrett: Asks for all to report devices.
- Kimball: Offered classical music program by schedules printed previously. 207 requests.
- Keller: No response indicated except where transmitter is in trouble.
- Whitley: Check on student body.
- Gaines: Atlanta uses special form. Averages 500,000 impacts per year. Mostly elementary listening. No organized attempt to collect such.
- Maier: Sunday paper carries schedule. Monday morning schedule put out in school. Miscellaneous letters.
- Lamb: 45,000 FM receivers known in Toledo. No organized attempt to survey. Some response to TV interference. Superintendent put out a questionnaire. 90% answered "yes."
- Stillinger: Keep records in Cleveland on in-school listeners. No other records kept.
- Schropp: No out-of-school listening. In-school survey made on 12 programs over local station. Surveyed one week. 30,000 impacts. Dealers reported sell out of FM receivers shortly after Des Moines went on air.
- Miles: Interruption with question about Lamb's questionnaire from superintendent. Speaker had no comment.

Break 3:15 to 3:30

Chairman Harry Lamb reported for the Foundations Committee

Programs recommended to be financed by Foundations, produced by scholars and specialists.

1. Program designed to further understanding between U. S. and either Canada or Mexico.
  - a. Miles -- urged program on language basis.
  - b. McCarty -- McCance prefer U.S.-Canada and U.S.-Mexico programs before English language and others.
  - c. Gaines moved its approval. Maier seconded. Motion passed.
2. Program to acquaint and keep folklore of various regions -- interpret one region to another.
  - a. Lamb moved its approval. Tucker seconded. Motion passed.
3. Program "Coming of age in America." America does little to induct young person into citizenship and adult life. Would need best scholars in family relations, in economics, in social-economics, in psychology.
  - a. Gaines feels this is a local problem. He feels that coming of age into local community needs local pointing up.
  - b. Lamb -- the youth comes of age not into a local community but into a world. One world situation.
  - c. Lardie suggests a committee of scholars work out a format which could be produced locally. She agrees with Gaines that this is a local situation.
  - d. Gaines -- could such be done but not completed, so that local station finishes it with local touch.
  - e. Lamb -- only 7% are getting social economics courses. He believes this is a national problem and need.
  - f. Gaines moved its consideration. Maier seconded. Passed.



- 4. Program studying attitudes that are fixed -- health and safety attitudes. How do you fix attitudes?
  - a. McCarty -- WHA received highway safety award for nothing but routine announcements. Health and safety development and improvement has been slow. Surely radio can do something.
  - b. Lamb suggested Sloan Foundation. Kellogg might be used.
  - c. Lardie -- Detroit has extensive safety programs but believes it has little effect. Certainly is an area for study.
  - d. Hiller -- Flint made a study. No driver courses offered because parents could not be involved.
    - 1. Community and industry combined under leadership of superintendent. Demonstration and lecture by experts. Gave rules of road. Had four meetings. Done now for those coming of age. Have four meetings and then parent takes child out on road and teaches him.
  - e. Lardie moved its adoption. Maier seconded it. Passed.
- 5. Program about vocational areas at national level. Prof. Hand pointed out U. S. is superior at teaching skills but we lack the skill of absorption. Local stations do good job locally, but not nationally.
  - a. Maier recommends soft pedal since vocational areas and departments feel they cover area.
  - b. Lardie says Detroit did series on changing attitudes about vocations: called grease mechanics lubricant assistants.
  - c. Kimball -- feels this is a local job.
  - d. Gaines -- feels programs locally can develop a dignity and respect for labor.
  - f. Maier -- respect for individual and what he does would be better tone than dignity of labor.

- g. Tucker -- we've gotten away from foundations of our culture. Good work well done. We need to get back to individualism.
  - h. Lardie moves its approval. Keller seconded it. Passed.
6. Program -- Conservation. Prof. Nazi said, "Unless we move to lic conservation in next 50 years, our culture is doomed."
- a. Tucker -- such would be usable.
  - b. Gaines -- how specific could such be?
  - c. Lamb -- would need to be hard hitting and stimulating.
  - d. Lardie -- terrific waste in humanity and human energy. It is needed.
  - e. Miller -- should be done on national and world level.
  - f. Lamb -- physical resources need conserving.
  - g. moved. seconded. Passed.
7. Program on social veneer wearing off. We need to understand ourselves. Use of leisure time. Prof. Nazi quoted.
- a. Lardie -- people need deep leisure, recreational activities.
  - b. General discussion on problem of use of leisure time.
  - c. Miller -- Flint pageant on agencies around home improving family relations.
  - d. Keller moves its adoption. Tucker seconded. Passed.



LOG OF THE S. S. ALLERTON - TUESDAY, JUNE 24, 1952

Evening Session

Miles---Introduction of Dallas W. Smythe, Professor of Economics, University of Illinois. Formerly with FCC. Director and designer of first N.Y.-TV study.

Smythe:

- A. "ithout some theory of education, without some theory of analysis, without some theory of perspective and objective--monitoring studies have little value.
  - 1. Need to define education
- B. Education is...purposive communication.
- C. Scope of radio and TV program is ~~sum~~ total of programs offered--thus like a cafeteria.
- D. Primary advertising---that which interrupts program  
Secondary advertising---that which accompanies  
Both advertising types---19% of all time.
- E. Overtly educational material offered by commercial radio.
  - 1. Substantially increased educators asked for thier own stations.
  - 2. Average N.Y. station programs about 90 hours per week
- F. Looking at over all radio programming, how educational is it.
  - 1. Station will reply they educate
    - a. Look at their sales promotion records
    - b. Their public service records.
- G. What can social scientist say about such
  - 1. Terms for answer
    - a. Connection with educational stations does not make it educational
  - 2. Terms for social scientist--program must have
    - a. Some rational plan and purpose.
    - b. Some regularity
    - c. Some advance
    - d. Some continuity
    - e. Some problem posing and solving
    - f. Some synthesis of understanding
    - g. Some aim in helping individual to relate himself to the whole

Theories of effect in communication

H. Some hypotheses of Mr. Smythe

- 1. Historically reviewing communications growth.
  - a. Middle Ages---face to face communications
    - (1) Story telling
    - (2) Jester
    - (3) Traveling music groups

Effect was "feed back"--a method of control--quality of feed back has full range of human emotions--fluidity and flexibility in style--authority usually cast as a villian--taught rebellion--source of direction for characters tended to be tradition-directed.

Log Tuesday, June 24, 1952 (Evening) Continued

- b. Development of printing press--Renaissance, Exploration, colonization. Conflict between Catholic Church and Protestant church--business's said all wasn't a matter of conscience.
  - (1) Style of communication--characters loosely drawn
    - (a) Effect--to disseminate inner-directed character development.
  - (2) Effect of printing press
    - (a) Feed back got lost
    - (b) Story teller could no longer control
    - (c) Technique got lost
- c. About 75 years, frontier disappeared. Productive capacity caught up with our needs. A buyers' market held.
  - Age of electronic marketing selling
    - (1) Effect--other directed character development. Ethical result of this--personality has replaced skill as necessary to existence--now popular salesmanship causes, public speaking causes, personality causes. Has resulted in ugly term "manipulation": one man works another to obtain his aim.

I. Effect of communication difficult to measure.

- A. Instructional films (nuts and bolts) have been measured. They are effective.
- b. Programs pointed toward changing attitudes -- not effective-hypothetical conclusion is

The viewer reacts on and to what he sees and hears.

J. According to psychologists--people classified for purposes of communication

- 1. Reviewed findings of : The Authoritarian Character.
- 2. Modern characters are stereotyped externals --authority becomes here
  - a. Modern communication techniques has made this true--15 min. radio shows.

Findings

75% entertainment  
19% Selling  
6%

Entertainment 75%

42% drama  
15% crime  
8% western

What about crime and westerns?

- 1. No evidence as to their negative effects on children
- 2. Probably tend to make children more authoritarian
- 3. Probably a reflection of guilt complex of parents

4% comedy, romance  
1% classical  
1% variety  
6% sports

2/3 comedy, variety, and sports  
6% quiz shows  
4% information shows



Log Tuesday, June 24, 1953 (Evening) Continued

What about effects here

1. Probably little except some therapeutic value

What about quiz shows and information shows

1. Not very educational
2. News too fragmentary and lacking in background

Our society tends to be bi-polarized

All questions have two sides and no more. We tend to see only 2 sides

.02% science, travel, specialized news (See It Now)

There are 1 or 2 programs in NY that measure up to criteria set up.

.8% or 1/10 to home and merchandising in cooking

1.0% personal care

Weather is probably most instructional

7% Orientation programs

2% Public Areas

1% Ceremonial--Public Events

Public Institutional

2%

2% Religious

1% Personal Relations which meets all criteria produced by NBC

STRETCH

Foregoing statistics not dependable. Mr. Smythe will send copy of lecture from Columbus.

Keller: Did you say people won't change unless they want to.

Answer: Yes

Keller: If my wife buys Fab which previously she would not, has her attitude been changed

Answer: Apparently so.

McCarthy: Did 2nd and 1st study in NY show any trends or changes

Answer: Yes--some

Gregory: WATV--poor reception in city area. Can you account for its popularity for its educational programs

Barrett: In early days NBC gave people what they thought they ought to have. In U.S. networks gave people what they wanted. In radio networks they have lost control. In TV they are determined not to lose control to agencies.

Smythe: Approved.

Green: Mass media create stereotype, is this correct.

Smythe: Yes. In Middle Age, face-to-face communication created feed back; today only feed back is fan mail. Today stations and networks tend to become autonomous. Autonomy spells irresponsibility if you don't like stereotyped people, autonomy, etc. Schools ought to teach kids how.

Stillinger: How much TV is necessary to change attitudes on fundamental principles.

Smythe: In three years, 32 million TV sets and we know how many listeners there will be. If we don't do something, it's a gloomy picture.

Log Tuesday, June 24, 1952 (Evening) Continued

Barrett: Isn't sales an effective indicator of radio's effect.

Smythe: No

Gaines: Opportunity for educational station is to offer broad scope of programs so that public can find out what it wants.

Smythe: Yes

Day: If TV by educational ever does reach broad scope, and we do not give them what they want, then what.

Smythe: No Comment. Education can be fun.

Green: Dr. Siegan gave areas for educational programs--concerned with

1. Getting of a living  
Everyday living business
2. Out leisure

Barrett: Review. Smythe's advise: We should do the things we can do and do well.

Birthday Party.

Reading of TV report.



73  
LOG OF THE S. S. ALLENTON \* WEDNESDAY, JUNE 25, 1952

Morning Session

Report on TV continued.

Discussion arose (from report) on  
TV vs. Films  
Use of films on TV

Discussion on clearance of films for TV

It is pointed out that there will be a problem to be met. But some expressed hope that films would be available for such use. In fact, the attitude was optimistic.

Decision made to add comment about necessary clearances for using film on TV.

Day: Announced Educational Film Library Association meeting July 31 and Aug. 1.

Miles: NAEB National Convention in Minneapolis, November 7-8-9.

Barrett: Asked about Miles' reports

Miles: 1. Rough copy of logs  
2. Rough copy of committees' reports  
3. Polished report by Lamb

Boyter: This seminar has been one of the most valuable experiences ever.  
Recommends group go on record as stating and thanking NAEB for providing an experience of bringing together a group of people with such common problems.

Miles: Reports Gaines will write news-letter.

Green: Comments about rewards, about maturity and tolerance of group with varied backgrounds and philosophies.

Miles: True value of seminar--each contributes something but takes back that "each" from all others. All are richer.

Tucker: Requests--Boyter to write musical composition about frog in the pond.

McCance: Expressed thanks to NAEB and thrill to be accepted as one.

Plans made for reunion at Minneapolis.

Gaines: As part of NAEB Board, assumed responsibility for "school broadcasting" area, helped stimulate this conference. In this case, anticipation did not out-do participation.

Ajournment: 10:20 a.m.

## What TV Programming Is Like

by

Dallas W. Smythe

Director of Studies, National Association of Educational Broadcasters  
Research Professor, Institute of Communications, University of Illinois

When the genial Director of the Institute asked me to talk at this session of the Institute, he suggested that I talk on "What TV Programming Is Like." After I started to make some notes for the talk, the first and easiest speech I could make came to me in a flash. I could say, "It's like nothing in this world" -- and then sit down. This six word speech would be the only one I could give which would keep me out of trouble of one kind or another. It would be ambiguous enough to let the hostile critics of TV think I was agreeing with their most drastic indictments, and simultaneously it would let the ardent defenders of the status quo in TV programming think I was agreeing with their enthusiasm for programming as it now is. And it would be witty enough to get a laugh, which is more than can be said for a talk based on content analysis.

There were only two things wrong with this brilliant scheme. It wouldn't take long enough and it would really tell you nothing about the results of the various NAEB Television monitoring studies which have been conducted in the past 16 months. So I regretfully had to junk it.

Then I was faced with a dilemma. What can you say about TV programming in 20 minutes? If you wish to live up to the stereotype of what an "educator" is like (according to some individuals connected with the industry), you can scathingly denounce the violence and the décolletage in TV, and the escapist nature of most of the programming, and having thus laid a mortgage on a few headlines in the press, retire into your lair again.



Or, if you wish to avoid such sensationalism, you can take a safe and sane course. You can simply restrict yourself to describing the proportions of time devoted by stations to particular classes of programs. This way you don't strike out with controversial arguments. These arguments remain implicit in the organization of your information.

On this occasion I would like to try to avoid both of the poles of this dilemma and to approach the problem as a social scientist. As such the first obligation on me is to state briefly the policies to which this body of monitoring studies is relevant. This is the context of standards which sets the framework for the studies.

These standards might be expressed around two principles with several sub-principles. One principle is that the industry as a whole, including the sponsors, is responsible for the indirect social consequences of its overall program policy. This is a responsibility over and above their more readily measured responsibility to their owners to operate profitably. The sub-principles under this first principle are perhaps three in number: First, that the industry is fairly to be held accountable for recognizing, and serving the unique needs of the many minority audiences which go to make up the total audience for TV, and especially the needs of large minority audiences such as those of children and housewives. Secondly, that the industry may fairly be held accountable for using local program talent and resources, including the abilities of the station management as innovators of programs. The third sub-principle here is that the industry is responsible for limiting the extent of advertising. This means the industry's responsibility to refrain from progressively extending the "trivialization" of our cultural values through permeating programs with indirect and direct advertising.

The second of the major principles relates to our society as a whole. It is that our society has a responsibility, acting through its Congress and its administrative agencies to provide an education of its

young which passes on to them the enduring cultural values of the past and which equips them to cope, with the best chance of wise decision making, with the problems their generations must face. The possible sub-principles under this head are legion, but here are several of the more obvious. First, there is the responsibility of all our means of communications -- including within this term the mass media as well as the educational institutions of the country -- to maintain and to serve the Miltonian concept of the free market place of ideas. Second, there is the responsibility which we have traditionally placed on our educational institutions to transmit from one generation to the next and to nourish those valuable portions of our culture which lack aggressive commercial exponents. And third, there is what we might call the "nothing is too good for the American child" tradition. By this I mean the tradition of pride in our educational system. If television is so superb an instrument for communicating with children and their parents in the home (and I am sure it is), then how do we proceed to guarantee the use of TV facilities by our educational system?

These are the chief principles against which the TV monitoring studies should be measured. They stand soberly founded on our culture and our traditions.

Supported first by the Joint Committee for Educational Television, and later by the Fund for Adult Education of the Ford Foundation, the NAEB has brought to bear on the study of television programs the best professional skills available. The advice of experts in content analysis has been obtained from the Universities of Columbia, Chicago, Illinois, Michigan, Ohio State, UCLA, and USC, to single out the principal institutions involved.



Thus far, two studies have been conducted in New York, and one each in Los Angeles and Chicago. The first to be published in form useful to the general reader is the report on Los Angeles TV, published last December and available from the NAEB Headquarters office in Urbana. The Chicago and the second New York studies are in the process of publication at this time. The techniques of content analysis, like the companion techniques of studies of effects are still not refined enough to go as far as we should like to go in providing useful answers to the kind of questions which surround these studies. However, we have observed noticeable improvement in the methods used, even within these 16 months.

Rather than burden you with a description in detail of the procedure and theory of these studies, let me say merely that they have rested basically on the timing and classification of program and advertising material. We started off using tentatively such classifications as had been developed by the industry. These were modified in the light of laborious testing of each individual program against the tentative classifications. The purpose, of course, was to develop a scheme of classification which would best fit the TV program structure on the working principle of putting like things together. The information about the programs which was used in their classification was obtained -- not from newspaper logs or TV guides -- but from the factual reports of trained monitors who observed and noted down data relevant to the classification problems. The purpose here was to stick close to manifest content, and to minimize in every way possible subjective perception by the monitors, whose judgments were not desired on the "good" or "bad" things on the air.

We came up with 17 broad classes of programs, most of which had sub-classes under them. And we attempted to define the broad classes of program in such a way that they in turn might be combined into three groups

-- the classes of programs primarily devoted to factual information, those most devoted to orientation, and those devoted to entertainment. "Information" programs include General and Sports News, Weather, Information, and Domestic programs. "Orientation" programs include Public Issues, Public Events, Public Institutional, Personal Relations, and Religion. The "Entertainment" group, includes Drama, Music, Variety, Quiz, Stunts and Contests, Personalities, Sports, Fine Arts and Dance. The following remarks are based on the two New York studies and the Los Angeles study. The Chicago study was conducted on a different basis of counting program time so that within the limits of time tonight I cannot compare these groupings of programs for Chicago with the results of the other studies.

What can be said about the broad pattern of TV programming based on these studies? Entertainment programs dominate the pattern. Entertainment occupies about three-fourths of the program time both in New York and in Los Angeles. Information-type programs amount to 19 percent of total time in both New York studies, and to 24 percent in Los Angeles. Orientation programs supplied only a very minor part of total programming -- from 4 percent in the case of Los Angeles to 7 percent in the second New York study.

It may be of interest to you to hear of the chief differences and trends within these broad groups. First as to Entertainment.

Drama programs amounted to 33 percent of both of the 1951 studies in New York and Los Angeles. By this year, however, New York's Drama programs amounted to 42 percent, a quite sharp increase. The largest single type of Drama program in New York was Crime drama, where in 1951 it amounted to 10 percent; in 1952 it had risen by half to 15 percent. In Los Angeles it amounted to 9 percent of all time on the air. There (as might perhaps be expected) Western Drama topped Crime drama slightly, with 11 percent of all time on the air. In New York Western Drama stood second with 8 percent in both years. These two types of drama are a sizable part of all TV; in



Los Angeles they amounted to 20 percent; in New York 18 percent in 1951 and 23 percent in 1952. Other classes of Drama were of minor proportions, with Comedy, Romance and Domestic drama standing at about 4 percent in New York.

Variety programs were the second largest kind of entertainment. They provided almost one-fifth of total program time in both of the 1951 studies. This year, however, New Yorkers receive only about half as much Variety as they did a year ago; it is down to 11 percent. Most of the decline is in Variety for the general audience; Domestic and Children's Variety programs still are about 5 percent of the total time.

The third most abundant form of entertainment is Sports in New York, and Music (mostly Popular Music) in Los Angeles, with between 7 and 9 percent of total time.

These three types of entertainment programs -- Drama, Variety and Sports in New York, and Drama, Variety and Music in Los Angeles together account for almost two thirds (60 percent) of all program time.

Information-type programs, it will be recalled, were rather more common in Los Angeles than in New York. This is because in Los Angeles, Special News Features amounted to 9 percent (extensive remote pickups of the search for a kidnapped child); such special features were negligible in New York. General News broadcasts were 6 percent in both New York studies, and 3 percent in Los Angeles. More extensive presentations of Information (as in the case of Travelogue and similar programs) amounted to 3 percent in all three studies. Domestic information, being mostly cooking, shopping and merchandising programs, mostly for housewives, was about 8 percent in all three studies. Information programs for children, and Sports News were about 1 percent, while Weather programs were less than 1 percent in each study.



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Orientation-type programs were more numerous in New York than in Los Angeles, and increased in New York within the past year, although the proportions were very small. The largest single class of these in the most recent New York study was 2 percent for Public Issues programs. Since educational institutions are more likely to be identified with Orientation-type programs than the other two groups, this is an appropriate place to note that in 1951 there was only one program identified with an educational institution in New York, and there were none in Los Angeles. In 1952, however, we found 13 such programs in New York, of which 9 were on non-network stations and 6 were on WATV alone.

So much for the highlights of the program portions of our studies. Now, what of the advertising? In all three studies we tried, but were unable to determine from the position of a television viewer just which programs were sponsored, and which were sustaining programs. Of course, for some programs this was easy to tell. But for many programs, the viewer simply could not know this fact.

We found that primary advertisements (analogous to the "commercial announcements" on aural radio) occupied more time in Los Angeles (13 percent) than in New York (with 10 percent) in 1951, and that this year in New York the figure had dropped to 8 percent. New York's primary advertisements this year were shorter than a year previous; this way the New York stations used less total air time on them while increasing the average number per station for the week from 389 to 443. Los Angeles TV stations in 1951 averaged 519 per week.

Our definition of "secondary" advertising runs something like this: that whereas primary advertisements interrupt the program material, secondary advertisements either accompany the program material, or as in



the case of shopping and merchandising programs, they are the program material. But in identifying a program as having secondary advertising in it, we have ignored those cases where the secondary advertising is a sub-ordinate part of the program. Defined in this way, secondary advertising amounted to 4 percent of all air time in the first New York study, and to 6 percent in the Los Angeles study. In the second New York study, I am now able to state for the first time, it rose to 10 per cent.

If we add together the time devoted to primary and secondary advertising, we find that in 1951, New York devoted 14 percent of its TV air time to advertising of both kinds and Los Angeles used 19 percent in this way. In 1952, New York TV advertising amounted to 18 percent of all air time.

Now finally, you might fairly expect me to tell you how these studies have supplied answers to the broad principles which I stated were the framework in which the studies were conceived.

These studies offer a map, if you please, so that he who reads may travel where he wants to go. The meaning of some parts of the map is fairly clear. I offer as one illustration, the findings on the amount of advertising and the growing tendency to blend advertising and program material into one substance often reminiscent of the carnival medicine man. A second illustration would be the scarcity of local live programming (other than for sports and quiz shows) and the predominance of recorded programming.

Our map also clearly reveals substantially total absence of many culturally but not commercially valuable areas of entertainment, information and orientation. I refer here to the neglect of the Fine Arts, the Dance, Religion, and the literature developed in this and other countries. These deficiencies are particularly apparent in the field of Childrens programs where the sponsors' interest in the fast buck result in casting most programs into juvenile versions of programs designed for the general



audience.

The meaning of some parts of the map is not altogether clear as yet, but with the rapid growth now taking place in communications research there is real hope that these frontiers will soon be explored. For example, take the matter of crime and violence on TV. We are still doing an extensive analysis of the amount, kind, and psychological context of violence found in the second New York TV study. At this time all I can say about this is that there is reason to suspect that the relation of fictional crime to the real thing is not at all as simple as many of TV's critics make it seem.

An issue of even wider implications than that of violence revolves around the apparent predominance of stereotyped material in the entertainment which provides the bulk of TV fare. Individuals may differ as to how much they think this matters, but the fact can hardly be disputed. In the social sciences, however, evidence is developing that thinking in stereotypes is associated with emotional coldness, cynicism and a generally destructive and manipulative attitude toward people. Further, these tendencies are found to be destructive of the individual's capacity to be and to know himself. While it remains to be demonstrated in the laboratory that the mass media "cause" these personality traits, it is quite probable that this is the case. If this be true then indeed studies such as these may lead to revisions of TV program policy of the highest importance.



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